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THE NEW YORK DRAMATIC MIRROR

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No one who read of Maude Adams' ovation on the last night of *The Little Minister* envied her a bit of the triumph that she has won by faithful work and earnest study of her profession.

I don't think there is any woman on the stage more loved and respected by her auditors as well as by her associates than this slender, girlish young woman whose success is such a lesson to everyone who is striving after any sort of an ideal.

After all, there is nothing that brings such a solid return in the way of happiness, which we are all looking for, as an earnest effort toward perfection in art—in anything.

It may gleam away off like a star out of reach, hopelessly it would seem, and there is no trolley on which one can slide up to it. You have to climb, and you slip back often; but if you don't lose sight of it you are bound to have more fun than if you spent your life making mud pies and thinking you were having a good time.

That is just what a lot of us do with our lives. We make mud pies of them, and blame it on Fate, or Providence, or any old thing we think of.

Maude Adams hasn't done that. She has begun to build something more substantial than an edifice of clay, and she has kept the star in sight.

I hate to preach, for it isn't in my line; but with Maude Adams for a text I think a dramatic sermon might be delivered that would bring lots of converts to the religion of art.

She has had to withstand one of the greatest stumbling blocks in the way of true success on the stage. She has been treated to some of the worst puffery that was ever printed.

Even that has failed to affect her work. She has not stopped to think about it. Study has engrossed her attention, and work has kept her busy; and she was not acting the other night when she looked out at the audience in a surprised, almost frightened way, as though to ask what it were all about.

Then we Matinee Girls have done our part toward spoiling her. We have sent her flowers, and candies, and notes.

She is one of our girls. There are only a few of them, you know. And they don't have to wear white dresses and blue sashes to play ingenue parts.

They are simply born so, and will always be so.

I learned the other day that Maude Adams was something of a biblio—What do you call it?

You know what I mean. She is interested in books—rare editions, Japanese paper, and all that sort of thing.

She would rather come across some dusty old volume in a book store and pay some fancy price for it than have an ice cream soda.

Miss Glaser also has this fad, and her collection of books and pictures and prints is becoming one of the most valuable, certainly the most valued, of all her possessions.

Isabel Irving is another of the leading women that we Matinee Girls gush about.

She is another book fiend, I hear, and has a splendid library at her Summer place down in New Jersey.

Ethel Barrymore was another of our favorites, and when she played here in *Rosemary* we sent her mash notes asking her how she did her hair, and if she tied her own four-in-hands.

Ethel was one of the faddiest of the lot. When she went away to England she took a part of our hearts with her.

I never knew that there were so many busy people in the dramatic profession.

I used to have that old idea about an actress sleeping until past noon and then lolling about reading letters and receiving bouquets and visits until time for the theatre.

The other day I was talking to a popular leading woman, and she showed me a whole set of linen dollies that she had worked between the acts in her dressing-room and on the cars while traveling from one city to another.

I thought her the most industrious thing. But she told me that it was quite a common thing for the women of the stage to carry embroidery about with them to do in the cars.

She had made a set of the most unique sofa pillows I ever saw. She had taken ordinary burlap that comes in the most artistic shades of green and blue and gray. On this she had different actors and actresses inscribe some sentiment—one for each pillow—in white chalk, and she had worked over the words and the signature with worsted in a color contrasting prettily with the burlap.

She has a set of decidedly odd autograph cushions now for her Summer home, and it's her own idea, too.

There are lots of prize housekeepers among the women of the stage also. Kate Claxton likes to fuss around and put things away in camphor and send the curtains off to the cleaners just as well as she likes to act.

Rose Coghlan can cook, and so can Lillian Russell. Madame Modjeska is a great housekeeper, and May Irwin delights in going about her house dusting, with a towel about her head.

Little Edna Wallace has a most formidable apartment uptown which she looks after personally. She has a cook and butler and maid who boss her around because she's such a mite of humanity.

And these are only a few instances. So anybody who says that stage work kills the domestic instincts is all wrong. You cannot very well devote your attention to such things when you are touring round the country, but lots of folks think that stage people prefer that life.

They don't, though. They are glad to give it all up in Summer and get home somewhere or other and live like Christians until the season opens again.

And talking of Christianity reminds me of

somebody in the Bible—Aaron, I think it was, whose staff budded.

That may have been a miracle in those days, but it happens in some particular cases now. To me, for instance.

On Easter somebody sent me a beautiful lily—one of those that die about two hours after you get them home. They are fixed up and forced to bloom just in time to sell, and naturally the flower revolts at that kind of treatment and dies an early death.

This one happened to be tied up to a stick which was thrust in the earth of the flower-pot as a support to the lily plant. The lily faded and died, but just then the stick began to sprout.

I thought it funny. I wondered if it was a new sort of a trick lily, and kept my eye on it.

Now it has developed five or six branches and is coming on wonderfully. I don't know yet whether it is a cherry or an elm tree, but I expect to hang a hammock on it in another week or two.

This is a true story, too.

THE MATINEE GIRL.

MARY TIMBERMAN.

Mary Timberman is pictured on this page in the character of Portia in *The Merchant of Venice*, a role in which she appeared with the late Thomas W. Keene during the past three seasons. With Mr. Keene Miss Timberman essayed a wide range of parts including both juvenile and heavy roles. Miss Timberman has had a varied experience in legitimate, melodramatic and stock work. She has supported Clara Morris, Robert Mantell, Helen Barry, Madame Janaschek, and Frank Mayo; was in Steele Mackaye's production of *Paul Kaurar*, and has had a thorough training in stock companies. Miss Tim-



MARY TIMBERMAN.

berman has a fine presence. Her voice, naturally excellent, is powerful enough for the most intense dramatic effects and yet thoroughly feminine in its modulation.

The *Washington Star* recently said of her: "Miss Timberman's Emelia is under her complete mastery. Her rendition of the part brings it above its own level, and she fully shared the honors with the star." The *Pittsburg Dispatch* said that Miss Timberman as Portia, in impressiveness and magnetism, was irresistibly suggestive of Ellen Terry, and the *Boston Herald*, speaking of her as Lady Brandon in *The Power of Gold*, said: "She possesses a striking presence and intensity of style. As the adventuress she succeeds in winning artistic appreciation, where the part excites the animosity, and not mere sympathy, of the audience." The *Detroit Free Press*, commenting on her Banbelle in *Louis XI*, said that her acting "was most excellent comedy, accomplished with a playfulness and buoyancy most refreshing." Other critics have praised her highly.

In a recent interview regarding the subject of this sketch, the late Mr. Keene said: "Miss Timberman is a true artiste. She is one of the best leading ladies playing heavy parts in this country. She is one of the best dressers on the American stage, and always pays particular attention to the correctness of her costumes. She is thoroughly reliable and conscientious. She brings intelligence and honesty to her work, and is a womanly woman all the time."

NEW PLAYS FOR THE PEOPLE'S.

Manager A. H. Sheldon, of the People's Theatre, has arranged to produce several English melodramas at his house next season. Among others are *Wronged*, by Frank Harvey; *Neck or Nothing*, by F. E. Clifford; *Page 13 of the Black Book*, by Paul Merritt; and *In the Trenches*, all of which will have their initial performances in this country at the People's. A drama by John Fay Palmer, entitled *The Egyptian of Pompeii*, will also have its first production at this house.

Manager Sheldon will open his house some time in August, though the date has not been settled upon definitely. The past season at the People's lasted forty-four weeks, the record for the house.

CHARLES B. HANFORD.

Charles B. Hanford, the prominent young tragedian whose portrait appears on the first page this week, is a native of California. When quite young his parents removed to Loudoun County, Virginia, and later to Washington, D. C., where he was graduated from the Washington High School and entered Columbian College.

On leaving that institution he began the study of law, but gave it up to go on the stage. On May 11, 1881, at the National Theatre, Washington, he made his first appearance on any stage as Cassius in *Julius Caesar* with the Lawrence Barrett Dramatic Club. His first professional engagement was with the company of William Stafford, in which he played general business in a repertoire of Shakespearean plays during the season of 1882-83. The two seasons following were spent in a similar position with the company of Thomas W. Keene, under the management of William R. Hayden. For the season of 1885-86 Mr. Hanford was especially engaged for the part of *Aegon* in *Robson and Crane's* notable production of *Shakespeare's Comedy of Errors*.

At this time Mr. Hanford attracted the attention of Lawrence Barrett, who engaged him for the support of Edwin Booth the following season. Then followed two seasons with Booth and Barrett and one with Booth and Modjeska. Mr. Hanford's performance of the part of Marc Antony with Edwin Booth as Brutus and Lawrence Barrett as Cassius brought him well to the front and stamped him as one of the most promising actors of the Shakespearean school on the American stage. In the fall of 1890 Mr. Hanford joined Julia Marlowe's company, under the direction of Fred Stinson, and played the leading heavy and light comedy roles, in which position he continued for two

seasons with the exception of about fourteen weeks, when a severe illness interrupted Miss Marlowe's tour, and during which time he was engaged for the part of Jack Adams in Steele Mackaye's *Money Mad*.

Upon the death of Lawrence Barrett and the retirement of Edwin Booth, Mr. Hanford bought their scenic equipment for the play of *Julius Caesar* and starred as Marc Antony during the season of 1892-93, also occasionally appearing as *Ingotmar*. The season of 1893-94 was divided between Carl and Theodor Rosenfeld's production of *Olaf at Niblo's*, in which Mr. Hanford played King Marbod, and Mrs. John Drew, with whom he played *Captain Absolute*, Harry Dornon, and other leading juvenile parts in a repertoire of old English comedy.

During the season of 1894-95 Mr. Hanford appeared in H. S. Taylor's all star cast of *Rosedale*, as leading man with Cyril Norman's *Man Without a Country* company, and as Marc Antony in Lawrence Marston's production of *Antony and Cleopatra*. The following season he headed and managed a Shakespearean company, and appeared as *Shylock*, *Othello*, *Virginia*, *Marc Antony*, *Damon*, and other parts. In the Summer of 1896 he entered into a contract with the late Thomas W. Keene by which he became that tragedian's manager and sub-star. He appeared in all the plays of Mr. Keene's repertoire, playing the opposite leading parts to that star, such as *Brutus* in *Julius Caesar*, *Richmond* in *Richard III*, *Iago* in *Othello*, *Nemours* in *Louis XI*, *De Mauprat* in *Richelieu*, &c., and with whom he continued in partnership until Mr. Keene's recent death. Mr. Hanford has not made any definite arrangements for the coming season, but it is very probable that he will appear as a Shakespearean star, either alone or in conjunction with another prominent tragedian, and continue the brilliant record he has made in his profession.

YANKEE DOODLE'S SUCCESSOR.

The new Casino review, *Yankee Doodle Dandy*, soon to be seen, probably will be taken to London in November, and will be followed at the Casino by a Viennese musical comedy, *Ardent Spirits*, which Sydney Rosenfeld, owner of the American rights, is adapting.

GOSSIP.

Manager E. S. Brigham, of the Crawford Theatre, St. Joseph, Mo., will arrive in New York the first of this week to book his theatre and other theatres he represents at Topeka, Leavenworth, Kansas City, Wichita, and other Western cities. Business has been very good at the Crawford Theatre, St. Joseph, the past season, and Manager Brigham expects to secure a good list of attractions for all the houses he represents while in New York. Mr. Brigham expects to remain here for five or six weeks, and can be addressed in care of *THE MIRROR* until further notice.

Elmer Walters, manager of *Jule Walters' Side Tracked*, joined the Newport, Ky., Lodge 273, B. P. O. E., June 27. Mr. Walters' company has already been engaged and his season is booked solid.

Advertising by an actor shows an enterprise that appeals to the average manager. There is but one medium in which the actor can advertise to his own advantage. That medium is *THE MIRROR*.

Ed Goodman is in town looking after the bookings of *Poli's Theatre*, Waterbury, Conn. He has already secured a good line of attractions.

It was erroneously stated that Clara Thropp had received an offer from a prominent hall to return to London. The offer came from Arthur Branscombe for the title-role in his new play, *The American Heiress*.

Louise Blanchett has not signed with James R. Waite's Comedy company, as reported.

Charles Dickson was highly complimented by the newspapers of St. Paul, Minn., for his work in the leading role of Grant Stewart's new play, *Mistakes Will Happen*.

John T. Pearsall, treasurer of the Newark, N. J., Theatre, and Edythe Hunter were married at Brooklyn, N. Y., June 22.

Oliver Byron will begin rehearsals of his two companies on Aug. 1. The members will be his guests at his country place at Long Branch, where the rehearsals will be conducted under Mr. Byron's own direction.

Harry Boyd Vernon has gone to Chickamauga Park to join Company M, Ninth Regiment, N. Y. Volunteers.

Carrie Lee Stoye is wearing the flags of America and Great Britain. "The prophecy made for my theatrical career," says she, "has come true. I'm 'carrying a banner'—two banners in fact—the Star Spangled and the British—a fine combination!"

Edwin F. Mayo's Pudd'nhead Wilson company will continue next season nearly the same as last, Mrs. Mayo remaining at Canton, Pa., to attend to the youthful Mayo, now nine years old. Mr. Mayo expects to present Pudd'nhead Wilson in England next Spring.

When you have secured an engagement through a professional card in *THE MIRROR* it is a good plan to continue the card so phrased as to show what your engagement is. By this means you are in the eyes of managers all the time, and may better your position.

S. R. G. Penson, general manager for Hand and Teale, of Hamilton, Canada, was in the city last week looking for novelties for outdoor spectacular productions.

E. D. Stair has purchased of S. W. Brady his interests in the Brady and Stair circuit. George H. Nicolai, representing Mr. Stair, arrived in New York last week.

Gilmore and Leonard have sold to James B. Delcher the rights for Hogan's Alley for the South and the far Western country. Mr. Delcher will take out a company about the first of September.

July, August and September are the best months in the year for the insertion in *THE MIRROR* of a professional card by the actor who does not keep a card in this paper steadily.

The *Summertime's* entertainment of New York Lodge No. 1, B. P. O. E., will occur on July 9, at the Grand Central Palace Roof-Garden.

Kenyon Bishop will play her old part, the German servant, in *Walter Perkins' My Friend from India* company next season.

Ollie Mack, in *Finnegan's Ball*, will open his season in August. The company will number twenty. Manager Joe W. Spears has signed William Calc, Billy Van, late of Al. G. Field's Minstrels, to play the tramp part and introduce a specialty; Delmore and Wilson, Frank Walters, Harry Hopping, musical director; F. H. Matthews, agent; the Trumbull Sisters, Fannie Rena Gale, Lillian Durham, Blanche Crego, Lola Hawthorne, and Gladys La Rose. William F. Carroll has rewritten the piece and will personally rehearse it.

The actor who keeps his name in *THE MIRROR* all the year round has something to show for it all the year round. The actor out of an engagement who advertises that fact but once in *THE MIRROR* generally finds that it is a good investment, too.

Lottie Wade, who has been visiting friends in Ronkonkoma, L. I., has returned to the city.

Josephine Newman may be seen next season in comic opera.

At Fargo, N. Dak., June 24, a divorce was granted to Herbert K. Betts, of the Betts-Losee company, from his wife, Alice Holley Betts.

Jessamy Harte, elder daughter of Bret Harte, and Harry Milford Steele, a New York publisher, were married on June 27 at Plainfield, N. J. Miss Harte has won recognition as a painter and writer, besides being a clever amateur actress.

Managers throughout the country who have open dates find *THE MIRROR* the very best help toward filling such dates. And producing managers consult *THE MIRROR* columns when in search of actors to fill their companies.

Tony Farrell will make his next season's tour in *The Hearsthouse* under new management. Orders have been placed for new and elaborate scenery, and a strong company will be engaged.

The Grand Opera House, Madison, Ind., has been leased by C. M. Murphy, formerly manager at Montpelier, Ind.

LAURA KEENE'S BIOGRAPHY.—"No more charming stage biography has appeared within four recollection."—*Philadelphia Ledger*.

IN OTHER CITIES.

SAN FRANCISCO.

Aristocracy was the bill for the second week of the Frawley co. at the Columbia Theatre, and it has pleased large audiences immensely. This comedy drama has not been seen here for some time, and it is certainly a strong play, with the interest sustained to the very end. It is rather a play of narration than of action, and while it claims the closest attention throughout, it is without any striking dramatic situation, with the exception of a single one in the third act, where the husband discovers the perfidy of Prince von Haldenwald. The cast calls for all the skill that the Frawley co. possesses, for certainly it is far from easy to portray the first society in London and New York. Madeline Boston appears to rather better advantage than in the opening play, Number Nine, and she is elegance itself to the tips of her finger nails. In the scene with her husband after his discovery of her slight slip she is exceedingly artistic. Cora Tinnie made her first appearance as Virginia Stockton, which is rather a hard role, and she seemed somewhat overweighted with the necessary emotions which are entailed. She will probably be more satisfactory in lighter parts. Maud Winter made the most of an unimportant part and acted with much vivacity. Among the men, Edward Bell was handsome, easy, and sure of himself as the Prince, and was correct and self-sustained to the full degree that this character renders necessary. Theodore Roberts, the self-made American money prince, shrewd, kind and straightforward, was everything to be desired, and when we consider the difference between this part and his impersonation of Toby Knockitt in Number Nine, his versatility seems almost startling. A strong word of praise is due to Mr. Hickman, who did an exceedingly neat, careful and thoughtful bit of character acting as the dapper little French Duke. Fort Frayne will be given an elaborate production. This play is a dramatization of Captain King's novel of that name, and is being rehearsed under the personal supervision of the latter gentleman, who is now Brigadier-General and is in this city on route to Manila.

The Summer offering of the Tivoli has been a revival of the burlesque Ali Baba and is one of the best presentations of the year. Too much praise cannot be given to George E. Lask, the efficient and brilliant stage manager of this house, who has done excellent work in this production. So much depends upon the stage-manager in revamping these old burlesques, in the selection of music and scenery, stage pictures, Amazon marches, and what not, that Mr. Lask's work is worthy of special praise. Edwin Stevens is in his element, and gives a most laughable performance of the Chatham Street edition of Shylock, with a pronounced and excellent Semitic brogue. Mr. Raffael in the title-role has some good songs, which he sings very well. Mr. Swickhard as the captain of the thieves is sufficiently brigandish to fill the part, and Branson and Boyce have congenial roles in which they are very happy. Kavanaugh as the Cash is very funny. Edith Hall is very successful as the shrewish wife of the Jewish clothing merchant and gives several songs in an attractive way. Louise Boyce sings many pretty songs, for which she receives much applause. George Cooper is a most dainty and attractive Mesour, and altogether the performance is an interesting one.

A Celebrated Case at the Alcazar 29-30 has done an excellent second week's business. Florence Roberts and Gertrude Foster exchanged roles, and both appear to good advantage. Owing to extensive preparations for the production of The Nation's Defenders will be delayed for a short time, and on 27 Frederick the Great will be produced.

After Dark has been presented in a satisfactory manner at Morosco's 29-30, and George P. Webster as Old Tom was all that could be desired. H. Percy Melton as Gordon Chumley and Landers Stevens as Hellingham, the villain, do excellent work. Mortimer Snow plays Sir George Medhurst with telling effect. Fred Butler and Maurice Stewart are good in their respective roles of Dickey Morris and Max Von Mitzel. Julia Blanc as Mrs. Crumpet wins much favor from the audience for her clever interpretation of that character, and Maud Edna Hall and Lorena Atwood are fairly good. The play is elaborately staged. The Groom, with Carroll Johnson in the leading role, 27.

Mr. Frawley has formulated a plan for the production of light opera on this coast to precede his next dramatic season. Among the artists who have expressed a desire to accept engagements for a trip to San Francisco during the Summer are mentioned Jerome Skies, Van Rensselaer Wheeler, William Philp, and William Broderick. It is Mr. Frawley's intention to devote about twelve weeks of the Summer to opera, and to bring out four or more prominent prima donnas with their own operas, to be supported by an organized local co., and thus avoid the expense involved in transportation of large troupes.

William H. West, a former Tivoli favorite, and who has been playing a successful engagement with the Cummines Opera co. in Toronto, Canada, will make his reappearance at the Tivoli 27 in Bocaccio. At the conclusion of his engagement with the Frawley co. E. M. Bell will return to the Girard Avenue Theatre, Philadelphia, for next season, under contract to Manager Durban.

Miss Pilar-Morin, who recently appeared at the Baldwin Theatre in two charming pantomimes, has gone into vaudeville, and is now doing Dream of Love at the Orpheum, Los Angeles.

Elvia Crox, who formerly operated a medicine at the Tivoli, will re-appear at that house during the forthcoming production of The Mikado in the near future.

George Lask's The Circus Queen is not quite ready for production, and it has been decided to revive a number of comic operas at the Tivoli, until preparations for the new work are complete.

Edna Elmer has returned from the East and will be seen at the Tivoli in the near future.

W. W. KAUFMAN.

ST. PAUL.

The admirable production of A Social Highwayman by the Neil Stock co. at the Grand Opera House June 29-30 drew good houses. The production in many respects was a revelation to the audiences, who were enthusiastic in applause. The play was finely staged and handsomely mounted. The beautiful setting of the bachelor apartments of Courtice Jaffray was a realistic piece of stage art, fully evidencing the efficient capacity and ability of Robert Morris, the stage-manager of the co., in this direction. James Neil is exceptionally strong portrayer of the character throughout. Herschel Mayall made a pronounced hit in the role of Jenkins Hanby, the ever faithful servant. He plays the part with studious tact and delicacy. Edythe Chapman gracefully sustained the role of Selma Ledia (the price, playing the part in the great scene with the Duchess). Antonette Ashton, formerly leading lady for James O'Neill, made her first appearance with the co. as Mrs. Munyon Price. She looked and acted the part charmingly. Agnes Maynard made the most of the part of Mrs. Deane. Charles W. Hazlett as Merton Harley was most commendable. Bennett Shuckford, Allen Patton, and George Blomquist deserve favorable mention. Mr. Neil, Mr. Mayall, and Miss Chapman shared a most enthusiastic curtain-call at the close of the second act.

Sweet Lavender 29-1. Captain Swift 2. The Banker's Daughter. The Charity Ball, The Lottery of Love, and The Jilt 30.

Charles Dickson, Kate Osterle, and Grant Stewart left for New York 29.

Manager A. W. Dineen, of Jacob Litt's forces, was in the city a few days ago and left for the East 24.

Members of the National Park and Outdoor Art Association from the East visited St. Paul and Como Lake Park on Friday, 24. They were royally entertained by Mayor Knicker and prominent citizens. They were greatly pleased with their reception, the general appearance of the city and its suburban resorts.

Manager L. N. Scott, of the Metropolitan Opera House, returned 21 from a visit to the East, where

he has been looking over the prospects for the coming theatrical season.

The McKee Rankin Stock co. will play an engagement at the Grand this month.

GEORGE H. COLORAVE.

OMAHA.

Managers Paxton and Burgess report that the doing away of the vaudeville features between the acts at the Creighton has in no wise interfered with their receipts; in fact, to a great many the change is considered an advantage, as under the old system the performance was often too lengthy to be enjoyable, and, of course, no one goes to see a drama without wishing to see the last act. While most of the vaudeville features have been commendable they nevertheless broke the thread of the play and considerable enjoyment was therefore missed. Possibly two or three per cent. of the theatre-going public are fond of having three and one-half to four hours of performance for their money; the rest, composing the regular theatregoers, much prefer attending a performance that will be over in time for them to get home before midnight. The bill for the week of 26 is Robert Dronet's domestic drama Doris, and as usual the leading parts are most acceptably handled. Everything points to a prosperous Summer season for this popular house. Week of July 3 Betsy will be the offering.

The Boyd is dark at present, but will be opened under the auspices of the National Congress of Musicians from 30-4, when four grand concerts will be given with a high class of talent featured.

The funeral of Helen Angela, of the Angela Sisters, who while ill fell from the window of her residence some ten days since, receiving such a severe shock that she died from the effects 21, occurred 26 from the First Congregational Church and was largely attended by members of the profession and other friends in this city.

Sarah Krapp, one of the rough riders of the Wild West Show, had a severe fall 27 and was seriously injured.

The Forepaugh-Sells Circus was in town 27 and the spacious tents were comfortably filled at both performances, an excellent performance being given.

A. Sigfried now has control of the Omaha Theatre and Museum. Business will doubtless improve under his efficient management.

The streets of our city are crowded with members of the profession, some sixty or eighty additional artists having arrived the present week to take part in the opening of the Clifford Gentry Theatre, which it is expected to have ready for Independence Day. The building has been put up in wonderfully short time and present a very inviting appearance already. It is essentially a Summer theatre.

Managers Paxton and Burgess are negotiating with a light opera co. to appear at the Boyd in August.

JOHN R. KINGWALT.

MILWAUKEE.

The Harold New York Opera co. gave a very praiseworthy performance of Said Pasha at the Alhambra June 26. This being Carnival Week, the attendance has largely increased, and full houses have been the rule. All the favorites appeared in the production. Beatrice McKenzie as Serena scored an emphatic hit. Anna Lichter as Queen Ali was in splendid voice and had to respond several times to flattering recalls. Stuart Harold, though suffering severely from a lame ankle, pluckily appeared as Hassan Bey, and sang admirably. William Schuster as the Rajah was excellent. Sinclair Nash did exceedingly in the Pasha's role. William Stephens appeared to advantage as Terrano, and O. B. Thayer, that ever bright and original comedian, convulsed the audience by his clever rendition of Hadad. The lesser parts were taken satisfactorily by Nat B. Cantor, Frank Ranger and Mabel Klar, the latter being exceptionally good as Bela. The choruses went with vim, and the orchestra played with exactness.

Miss Lichter interpolated an extremely pretty song called "The Doll," by Frank Palma, the musical director of the co., which received an enthusiastic and well merited encore. The costumes were brilliant, the stage settings elaborate, and the entire production was so pleasing and enjoyable as to call forth the warmest applause from a thoroughly satisfied audience. Next week, The Bohemian Girl.

At the Davidson the Salisbury Stock co. gave a praiseworthy performance of The Ironmaster, and full houses have been in attendance. Selma Johnson added another success to her list in an admirable rendition of the part of Claire. Benjamin Howard played Philippe Derblay in a forcible and finished manner. J. Henry Kolker was excellent as the Duc de Bligny. Charles Harbury treated us to another perfect piece of character work as Moulinet. Maye Louise Alzen was a capital Athenais. Eleanor Robson a charming and successful Juliet. The production was very capital, handled by David Miles. Bright Royce, Gus Weinberg, Percy Tuttle, Ralph Wilcox, May Evelynne, and Pearl Evelynne. The play was very carefully staged, and went with great smoothness, the interest being fully sustained throughout, and unmistakable evidence of approval and appreciation was shown by the audience. Next week, The Wife.

The Chutes are as popular as ever, and are now doing a big business. The vaudeville programme offered this week includes Gorman and Fields, Bessie Phillips, Harry Stone, and Mlle Voila.

The Carnival is in full swing, the city is daily decorated, and large numbers of visitors from the town.

C. L. N. NORRIS.

BUFFALO.

The Wilbur Opera co. continues merrily on its way at the Star. The Bohemian Girl was sung June 27-28 and attracted large audiences. The work of the co. as a whole has improved since the opening week, but the frequent change of managers and the part of several principals are unpardonable. Moreover, the work of the female chorus is at times exceedingly ragged. Hattie Richardson easily carried off the honors in The Bohemian Girl. Her work shows a thorough appreciation of the prima donna roles, and her every energy is bent on the artistic success of the operas in which she participates.

Marion Mazola did excellent work, as did also W. H. Kohnle. Emmett Drew was pleasing in the difficult role of Florestine. The Grand Duchess and The Beggar Student will follow.

East Lynne was the bill at the Lyceum 27-28. The stock co. in this house is rapidly winning favor, and it seems now that Manager Laughlin's departure may prove highly successful. The patronage during the past week was the largest of the season. East Lynne was presented in a most commendable manner. Julia Stuart and Frederick Bryton attracted the most attention, but Margaret Hayward and C. W. King did much toward the success of the play. The Two Orphans next.

Jane English and a party of friends have been visiting in Buffalo. They occupied a box at the Star 24.

W. H. Currie has been in the city the past few days in attendance at the races.

Fred McCellan is in town looking after the local end of his various theatrical interests. We are glad to learn of his continued prosperity.

B. P. O. Elks 21 held a social session at the Garden 25 in honor of the ladies. More than a thousand persons were present. After a lengthy and excellent vaudeville entertainment refreshments were served.

Jeanette Palmer has left the Wilbur Opera co. and gone to Boston. Lillian Wedon, of the co., left for her home in Grand Rapids 30.

C. W. King, of the Lyceum Stock co., told me of an experience he had in Salt Lake City a few years ago. He said that a new theatre, lavishly appointed, had been built in the city, and the co. with which he was playing had been engaged to open the house. Upon his arrival he repaired to the theatre, and while inspecting the stage noticed the complete absence of dressing-rooms. The manager explained that both himself and the architect had overlooked that portion of the construction.

REYNOLD WOLF.

MINNEAPOLIS.

The Arabian Knights was given by the McKee-Rankin Stock co. June 29-30, at the Metropolitan Theatre, to a good-sized audience. Both play and co. made an emphatic hit. Nance O'Neill as Rosa Colombier was decidedly pleasing. Edwin Holt made a most commendable Arthur Hummington. Ben Butler was happily cast as Joshua Gilbrand. Herbert Carr was very amusing as Ralph Granger.

Mrs. Horace McKivick made an effective Mr. Gilbrand, and Rose Swain was an attractive Barbara.

The play was preceded by The Counsel for the Defense, in which McKee Rankin and Nance O'Neill carried off the honors. The Private Secretary 30-2.

The oratorio of "Isaiah," the work of Professor Willard Patten, of this city, was given a splendid presentation at the Exposition Auditorium 27 before a large audience. The work of the large chorus was exceptionally large and brilliant. The soloists, Messrs. Clark Wilson, Katherine Fisher, Frederic Carberry, and C. E. Fisher, were of excellent voice, and sang their several numbers with marked effect. The presentation was a pronounced success artistically and pecuniarily.

The Henderson Stock co. will open an engagement of four weeks at the Metropolitan Theatre 10.

F. C. CAMPBELL.

CLEVELAND.

A sumptuously staged production of The Merry War was given by the Garden Theatre Opera co., at Hahnorth's Garden Theatre, June 27-28, and pleased large audiences. The work of the large chorus was a special feature. A grand presentation of The Mikado will be the bill 4-9. The gardens will be handsomely decorated with Chinese lanterns, and besides the opera co., Manning and Weston have been engaged for a specialty between the acts. Several members of Eugene Blair's co., that closed at the Lyceum 25, will accompany Henri Gressitt, business manager, in a trip up the lakes in the yacht of one of Cleveland's society people.

On account of some alleged grievance with Manager Hennessey, the theatrical mechanics are boycotting Hahnorth's Garden.

WILLIAM CRATON.

KANSAS CITY.

The Bennett-Olmi Opera co. commenced its second engagement of two weeks at Fairmount Auditorium June 27, presenting as the opening bill The Pirates of Penzance. The bright and tuneful numbers of the opera were well sung and the choruses were rendered with good effect. George Olmi as the Pirate King was thoroughly consistent and gave an excellent performance. Ruth Peebles was excellent as Mable, and Daley Stowell as Ruth and Marion Bohannon as Frederick were both good. The co. consists of local talent under the direction of Professor Bennett. The costumes and scenery were equally as good as the business was fair. The Chinese of Normandy 4-9. No other amusements are in prospect for the present. This is the dearest season that Kansas City has experienced for years.

FRANK B. WILCOX.

COLUMBUS.

At the Southern June 27-28 the Wilbur Kirwin Opera co. 27-29 in The Mikado opened to a crowded house, many people being turned away. It was the best performance given by the company. Miss Kirwin was at her best as Yum-Yum and was received with much applause. Clarence Harvey, Harold Gordon, and Charles A. Fuller deserve special mention for their clever work. The chorus work was splendid. The Two Vagabonds 29. This will close the Summer season.

H. L. NICODEMUS.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Spartow and Jacobs, managers): The Jaxon Opera co. opened the fourth week of their season June 27 to fair business in Maritana. Payne Clarke appeared to special advantage in the role of Don Cesar de Bazan. Will P. Carleton made an excellent Don Jose, and Winfred Goff made the most of the somewhat colorless part of the King. Fatmah Dard acquitted herself excellently as Maritana and well deserved the applause she received. Miss Engle made a fairly capable Lazarelli. Edwards testimonial 29. The Daughter of the Regiment 2, 3.

TORONTO.—OPERA HOUSE (Ambrose J. Small, manager): The Beryl Hope Stock co. are pleasing large audiences June 27-28, the bill being A Jolly Night. Howell Hamsel and Sadley Brown played their parts admirably, while Beryl Hope as Grace was perfection. The performance was preceded by a curtain-raiser entitled A Pair of Lunatics. Camille 4-9. Trilby 11-16.—ITEM: Dan Godfrey and his British Guards Band gave two open air sacred concerts at the Island Cays 23. Immense crowds witnessed both performances.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): W. S. Harkins co. closed two weeks' season June 25, which was not only a pecuniary but a social success. Ours was presented 25 under the patronage of Lieutenant-Governor Daly, General Lord William Seymour, Admiral Sir James Fisher, Captain Riddell and officers H. M. S. Renown, Lieutenant-Colonel Williamson and officers Royal Engineers, and Lieutenant-Colonel Australian Lancers and officers Royal Artillery. Mabel Eaton and Arthur Elliot have become special favorites. Thomas E. Shea 27. Jaxon Opera co. 7.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Miles I deal Stock co. in Michael Strogoff, Fritz in America, Why Did He Do It, Dangers of a Great City, and New Mexico June 21-25; good business and performances. Return engagement of W. S. Harkins co. in What Happened to Jones 27 to a large audience; fine performance.—MECHANIC'S INSTITUTE (C. A. Everett, manager): A. E. Root's Vaudeville co. under management of Professor Zeta Simon 28-2.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): Theatre closed until September. The ownership of the house has changed hands, and as your correspondent I have to gratefully give thanks to the retiring manager, W. W. Seane, for his uniform kindness and courtesy all times. And I now welcome the new manager, who is now in New York city arranging his attractions for his Chatham and St. Thomas theatres.

MONCTON.—OPERA HOUSE (A. E. Holstead, manager): A. E. Root's Vaudeville co. June 29-25 to fair business. Miles Stock co. 27-30 in Under the British Flag, New York by Day, Fritz in America, and Dangers of a Great City. Ainsworth Concert co. 1, 2. W. S. Harkins Stock co. 6, 7.

VICTORIA.—THEATRE (Robert Jamieson, manager): Yeague, Gerardy, and Lacharme June 15 to one of the largest and most appreciative audiences ever gathered in the theatre.

OTTAWA.—VICTORIA PARK AUDITORIUM (George W. Jacobs, manager): Bodin Comedy co. June 27-28, presenting Mr. Barnes of New York and Our Flat to good business.

YARVOUTH.—ROYAL OPERA HOUSE (J. D. McCall, manager): Burrill Comedy co. opened a week's engagement June 27 and gave satisfaction.

THE ELKS.

President Percy G. Williams, Secretary Thomas Adams, Jr., Business Manager T. W. Dinkins, and Superintendent W. H. Goldy, the ruling powers at Bergen Beach, the attractive resort on the shores of Jamaica Bay, and all brother Elks have arranged for an Elks' Day at the Beach on July 15. Brothers from the New York, Brooklyn, Jersey City, Newark, Hoboken, Paterson, and other lodges have been invited, and everything possible will be done to make the day enjoyable. There will be games and races at 2 o'clock, and at 3:30 a special performance, for Elks and their families exclusively, of the breezy musical review, The Cash Girl. All of the many and varied attractions at the Beach will be open to the visiting brothers, and a special vaudeville performance and band concert and a social session will be features in the evening.

AMATEUR NOTES.

The Excelsior Dramatic Circle successfully presented Charlie Townsend's play, The Doctor at Thomann's Hall, New Orleans, June 24 and 25. The cast included Charles E. Allen, Ernest Voizin, Jr., George Payronnia, F. D. Charbonnet, Jr., James Marron, Sidney Cambias, Alvina Johnson, Milne Schehr, Irene Woods, Pauline Eagan, Nellie Prossig, and Max Eagan. A special drop, showing the battle ship Maine, painted by Stage Manager H. A. Blancq, made a pronounced hit.

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CORRESPONDENCE

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Yale Glee and Banjo Club concert June 28 filled the theatre to the doors and was one of the most satisfactory concerts in years. The Brothers Byrne have engaged the theatre for the opening of their new pantomime early in August and several bookings will follow during the month. Decorators will take the house next week and many improvements will be made. —**ITEMS:** Work at the Grand is progressing and Manager Breed is already negotiating for next season, it being his purpose to offer some of the best of the season's attractions. Although the past season was Mr. Breed's first in the theatrical world he was remarkably successful. —**Empty Dumpty** was the attraction at Savin Rock 27-2. The Columbia Pantomime co. presented the ever popular pantomime most pleasingly, and there was a clever olio of novelties and special features that were worth seeing. The attraction has proved a winner. —At the new theatre at Lighthouse Point the Gorham Minstrels did big business for the week of 23-5, some five thousand people going down for the formal opening the 23d. The Oxford Novelty co. held the boards 27-1 and attracted large gatherings. Their musical features were worth a try. —May Reynolds, the well-known amateur, a successful teacher of elocution in Montreal, is at her home in West Haven, and, with W. Vernon Somers, is arranging for an entertainment 14. The programme will be most interesting and will include Mrs. Burton Harrison's comedy, The Predicament. Sara Converse, who has been stopping with her mother, will spend a few weeks with Professor and Mrs. Parsons at Cottage City. —Mr. and Mrs. G. B. Bunnell are entertaining a party of friends at their attractive Southport home. —Mr. and Mrs. Bert Cote (Julie Kingsley), who for several seasons have been entertained by Miss Gallagher at Morris Cove, are expected to spend a few days with her during August. —Belle Archer, who has host of friends in this city, will entertain several of them during July at her pretty cottage at Bayonne. —Carle J. Blenner, the well-known portrait painter, spent a few days at his home last week. On July 19 he will sail for Europe, to paint Madame Nordica as Brunhilde. He will also spend a few days as the guest of Lettice Fairfax and her mother in England, and will finish a portrait of Miss Fairfax begun at his studio in New York last season. —**JANE MARLIN.**

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flier, resident manager): Bitter Theatre co. closed its engagement June 18, giving Rip Van Winkle at matinee and Charles' Aunt at the evening performance. The co. was entertained by the local lodge of Elks in social session. They again visited the city 23 and gave Friends for a benefit for the Elks to the capacity. Following the performance the co. was banqueted. —**ITEMS:** Resident Manager Flier returned 21 from a five weeks' visit in the East.

ILLINOIS.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Ferguson Brothers Comedy co. before fair-sized audience 21; good performances; clever specialties were introduced by the Ferguson Brothers, Queens Dale and others. —**ITEMS:** Miss Dale, who is a Freeport girl, was cordially received and presented with a handsome bouquet of flowers on the first evening of her appearance.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Lyric Opera co. closed a week of fair business June 25; Manager Henderson is in New York booking attractions for next season.

INDIANA.

LOGANSPOUT.—DOLAN'S THEATRE (William Dolan, manager): Van Dyke and Eaton co. closed a two weeks' engagement June 25; full houses; good performances; average attendance one thousand; plays: The Last Chance, A Noble Outcast, The Tailor, Candle, Fata, Jack's Wife, A Family Affair, Linwood, The Gutta Percha Girl, The Pulse of the Great Metropolis, Mabel Heath, A Happy Pair, and A Freak of Nature.

NEW HARMONY.—THALL'S OPERA HOUSE (Bish Mumford, manager): Everybody's Friend June 25 by Harry Robinson, Emma Butler, and Margaret De Owen, all late of Digby Bell's co., and Mr. and Mrs. Lew Sutherland and Malcolm Eagle, all professionals; music was furnished by Frank Jimmersen; splendid house and performance.

IOWA.

FORT MADISON.—EMIGRANT GRAND (Elliot Alton, manager): The Elks gave a benefit entertainment June 22 for Co. F. of this city, now in camp at Jacksonville, Fla.; the house was crowded.

MARSHALLTOWN.—BIG THEATRE (W. H. Evans, manager): The Cherry Sisters June 22 to poor business.

KANSAS.

TOPEKA.—**ITEMS:** Everything dark. Midsummer dullness reigns supremely. Meantime all eyes are turned, more or less longingly, toward Garfield Park, a misshapen grove of trees, in a footing of sand, on the northern slopes of North Topeka. Here all Topekanians are forced to go for their summer night outings, coughing up 10 cents tribute to the street cars, and financially expectorating a second time to the agent of Marshall's Military Band, which latter, semi-occasionally, renders a number of choice pieces, which the audience feign to enjoy, while secretly wishing the music a little nearer the level of their average comprehension. Between numbers they drink lemonade, and other pluvial potations, ever industriously smiting the circumambient mosquito or furtively pursuing the ubiquitous and dangerous flea or chigger. About the funniest "run for their money" the crowds ever get is a run of a block by two thousand people to catch the last cars, already crowded to suffocation with summer girls, dangling from straps by one hand and clutching the fragments of torn skirts with the other, in imminent danger of being squashed by the agile and voracious young men on the roof who are defying the distracted conductor to pull them down or collect their fares. —It is reported that Director John Marshall, of Marshall's Band, is to construct an amphitheatre in Garfield Park, and that summer opera will be given there. —**THOMAS R. HYATT.**

MAINE.

PORTLAND.—RIVINGTON PARK: The New York Comedy co. presenting An Up Town Flat week 27-4 to immense attendance. The Padotian, a female orchestra, are a great drawing card. —**ITEMS:** Jere Grady, manager of the Frankie Carpenter co., has been in town for several days. —A Soldier's Sweetheart, playing 27-2 at McCullum's Cape Elizabeth, is the play in which William H. Fawcett will star next season. As Mr. Fawcett does not like the title, Manager McCullum has offered a prize of \$50 to the woman suggesting the most appropriate name for the play.

CAPE ELIZABETH.—McCULLUM THEATRE (Bartley McCullum, manager): A Soldier's Sweetheart had its first performance June 27-2, playing to steadily increasing business. The scenic, mechanical and light effects were especially fine. May Blossom 4-8.

PEAK'S ISLAND.—THE GEN (Byron Douglas, manager): Sinless Sinners, a new comedy by Howard P. Taylor, 27-2 proved an instantaneous success. School 4-9.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hooford, managers): The Andrews (opera co.) have decided to stay June 27-2, although business is far from satisfactory. The repertoire will include Martha, The Pirates of Penzance, Fra Diavolo, The Bohemian Girl, and Cavalleria

Rusticana. The co. deserve praise for their capable and efficient work, especially so George Andrews, F. W. Walters, A. P. Madeira, and the engaging prima donna, Myra French. The chorus is strong and well trained, and as a whole we have yet to hear the co.'s equal. —**ITEMS:** Local entertainments week of 27-2: Hayes' Virginia Troubadours, at Lakeview Park; the Imperial Vandevillians, at Willow Dale; and the Boston Novelty co., at Glen Forest. Gilbert's Palace of Truth and the operetta Bobby Shaftoe were produced by amateurs 20, at a *fete champetre*, a money making idea for our soldiers' relief fund. —To all appearances James Gilbert has abandoned his Lakeview opera project. —**ORMSBY A. COCKY.**

MICHIGAN.

GRAND RAPIDS.—POWERS OPERA HOUSE (O. Stair, manager): A welcome break in the long lull of theatrical inactivity occurred June 27, when Ralph E. Cummings and his popular associates commenced a season of the most successful before a large audience. A Gilded Fool, which opened the engagement, proved to be a comedy abounding in witty dialogue and interesting situations. Mr. Cummings' portrayal of Chauncey Short was a natural piece of work. The stage settings were beautiful and added much to the attractiveness of the production. Captain Swift 20-2.

SAULT STE. MARIE.—Soo OPERA HOUSE (C. W. Given, manager): Senter Payton Comedy co. June 20-25 in The Gold King, Natural Gas, Uncle Josh Whitcomb, Fanchon the Cricket, East Lynne, and Rip Van Winkle. Little Trizle 27 to good business. Senter Payton co. (return engagement) 4-8.

MANISTEE.—THE GRAND (Edward Johnson, manager): Ford's Stock co. June 20-23 to poor business. performance fair. Plays presented: Dixie Land, An American Hero, Monte Cristo, An Irish Patriot, and Inshavogue.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Clint G. Ford June 27-2.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gardner, managers): Veriscope 5, Cuba Libre (local) 8, Cinematograph 13-15. —**ITEMS:** Harry March, of Greenville, Miss., will represent the Big Four Circuit (including Natchez, Greenville, Jackson, and Columbus), leaving for New York 14.

MINNESOTA.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Scoville-Cauffman Players June 20-25; fair to good houses. Nashville Students 28. War-graph 30.

NEBRASKA.

NEBRASKA CITY.—OVERLAND THEATRE (Carl Morton, manager): A Texas Steer June 20; crowded house; delighted audience. Co. closed season here.

NEW JERSEY.

ELIZABETH.—**ITEMS:** The third annual concert season of the Drake Military Band will open 1. The soloist on this occasion will be Ida Klein. Miss Klein has an enviable reputation here, she having been heard in connection with this band for the past two seasons. —The regular Fall and Winter season of the Star Theatre will open about Sept. 1. Colonel Morton has the entire season practically booked. There will be a short preliminary season previous to the opening of the regular Fall and Winter one.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Vandeville Entertainment June 27, benefit of Louise Sylvester, given by professionals summering here; good house.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (F. F. Proctor, proprietor and manager; J. Austin Fynes, general manager): The only open place of amusement in the city was crowded at every performance given by the Waite Opera co. during the week ending June 25. The second week opened 27 to big business; Boccaccio was sung at the matinee and Grotto-Grotto in the evening; the repertoire includes The Mito, Bohemian Girl, Pinafore, and Cavalleria Rusticana; the specialties in the evening were: —**ITEMS:** A certificate of incorporation of the American Managers' Protective Bureau of Brooklyn was filed last week. The object is to furnish reports of the financial standing of traveling theatrical cos. Capital, \$4,000, and directors, John H. Meach, of St. John's Park; E. E. Hoover, and W. H. Palmer, of Buffalo.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): The Knickerbocker Opera co. will open its summer season, under the management of Harry F. Jordan, 4 with Erminia for three nights, to be followed by The Lovely Galates and Cavalleria Rusticana for the rest of the week. —**TOPEKA HALL.** (F. H. Balthorn, manager): Dark. —**ITEMS:** James W. Morrissey and William F. Connor, of New York, were in town June 27 arranging for an open air performance of London Assurance here in August. The details are not yet complete, but the cast will probably include Rose Coghlan and James O'Neill.

UTICA.—OPERA HOUSE (Samuel S. Shubert, manager): "Behazar," the operatic cantata, was sung by local talent June 25-26 in a most pleasing manner; among the principals were H. H. Klock, John Q. Hughes, E. H. Stewart, E. A. Ballou, Grace Wheeler Dutton, Jessie Wisner Winters, Gertrude Thompson, the Hayden Glee Club and a grand chorus of 100 voices; Rudolph's Orchestra furnished the accompaniment. —**ITEMS:** Horace E. H. former manager of the Opera House, has purchased the greenhouses and florist business of Frank Riley. My best wishes to Florist Day.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): Regular season will open Sept. 1 with the Brothers Byrne present in Going to the Races.

JAMESTOWN.—ALLEN'S OPERA HOUSE (Charles Samuels, manager): **ITEMS:** The Allen Opera House, recently purchased by Charles Samuels by assignment, has been leased by him to Moss Reis, of Syracuse, who will take possession Aug. 20.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): Robert Mantell and his excellent co. in Monbars to a good audience June 20; Mr. Mantell as Monbars and Roselle Knott as Diane responded to a number of curtain calls; it was one of the best performances ever given in this city.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Young's Novelty co. in vaudeville 24, 25 to fair business; the pictures from the Amet magnifico were the finest ever seen here. Pearson Stock co. 4-9.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Robert B. Mantell in A Secret Warrant June 22 to light but appreciative audience; the performance was exceptionally good and should have had a full house. Pearson Stock co. 27-2.

GRAPTON.—OPERA HOUSE (W. W. Robertson, manager): Pearson Stock co. June 20-23 in The White Squadron, The Police Patrol, and The Midnight Alarm; performances good; business fair.

OHIO.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Sisters Leon, who are visiting here, put on a clever performance June 24; they were assisted by several professionals who are the guests of Ed Leon; the Sisters Leon did their song and dance and acrobatic work; Connors and Dunn, Irish knockabout team, were clever; W. M. Lewis showed his pictures; Frederick King did feats of magic; Ed Leon made a hit in his monkey act; while practicing his trapeze act Ed Leon cut his thigh through a stage hand's wrong pull on a rope.

AKRON.—GRAND OPERA HOUSE (W. F. Stickler, manager): Cameron Clemens Stock co. in An Up-to-Date Liar 24; co. very good; audience small. —**ITEMS:** Owing to the small houses greeting this co. they have concluded to cut Akron from their list and they will not appear here again this summer. —Mr. Clemens will go out as leading man for Arnold Wolford Sept. 1.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Norah Lamson, supported by the Joe Joffe.

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ALL THE COMFORTS OF HOME at Castle Square Theatre, Boston, Mass.

Miss Lillian Lawrence, as Pin Orlanski, was charming as ever, and the flash of color which she contributed to the finale of the second act caused a desire for a more extended view of her attractive figure. —Boston Herald June 14, 1898.

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ROBERT MCWADEN'S RECORD.



Robert McWade returned to town last week from Buffalo, where he has been playing his familiar part of Rip Van Winkle. At his cozy flat on West Sixtieth street overlooking Central Park Mr. McWade recounted to a MIRROR man one morning last week some of the events of his long histrionic career.

"Since boyhood I've been before the public. I drifted directly into the theatrical current, and I'm still in the swim. As a boy my earliest aspirations were for the palette and brush. I wanted to be a Michael Angelo, but after one visit to the theatre I came to the conclusion that Nature destined me to be an actor. My birthplace was a little Canadian town, Lower Sioux Rapids, but my boyhood days were passed in Buffalo, a town to which I am greatly endeared. When I was sixteen I made my stage debut in Detroit, playing a little part in an old melodrama called *The Robber's Wife*. From Detroit I drifted to other cities—Columbus, Cincinnati and St. Paul, where my professional career really began. In the stock at St. Paul were R. E. J. Miles, John Templeton, the father of Fay; C. A. McManus, and Asleen Allen. Among the stars who came to play engagements with us was Louis Aldrich, then known as 'Master Moses, the Boy Tragedian.' I played *Launcelot Gobbo* to Louis' *Shylock*.

"Coming East I joined the stock at Rochester and subsequently the Buffalo Stock under the management of the Meech brothers. Every star of importance who toured the country at that time visited Buffalo, and I played with all the great tragedians, including Charles Kean and Barry Sullivan. Forrest was the only tragedian of the time whom I never supported. Like all young actors, I was anxious to appear in New York, so at the close of the Buffalo season I journeyed to the metropolis—my heart big with hope and ambition. That first day in New York is graven in my memory. First of all, I visited Barnum's Museum, then one of the city's most popular resorts. The attractions on view were the Lightning Calculator, the What Is It, and the Albino Children. After a visit to Barnum's I went to Hooley and Campbell's Minstrels, who were then performing in the annex to Niblo's. Edwin Forrest was playing in the theatre proper.

"As I walked up to the box-office to buy a ticket to the minstrels, the treasurer looked out on me and said, 'Aren't you Mr. McWade, comedian of the Buffalo Stock?' When I assured him of the exactness of his guess he refused to take my money, and after the performance insisted on introducing me to Sber Campbell, Unsworth and the other stars of the organization. They had all seen me play in Buffalo in a little burlesque of my own composition, a Dutch travesty of Richard the Third. It transpired that they wanted a new burlesque for the Christmas holidays, and they asked me if I couldn't provide them with a skit similar to my Dutch Richard. With the confidence of youth I undertook the commission. I went back to my hotel, took down my ink bottle and bit the end of my pen in a vain attempt at inspiration. Finally I took the notion to write a burlesque of Barnum's Museum and its freaks. I went next day to Campbell and Unsworth and the rest of the boys, and they jumped at the idea. They saw its possibilities for fun-making. And so, to cut a long story short, I wrote the burlesque *Africanus Barnum*, and it was produced with great success. For four weeks it drew crowded houses, and I had the proud privilege of seeing my name as author on the bill board next to Edwin Forrest's three-sheet.

"About this time I played a single night's engagement in New York. A certain young lady had written a play which was brought out at the French Theatre before a handful of spectators—most of them critics. The piece was atrociously bad and never survived a second performance. I played the comedy part, and the critics, while roasting the piece, commented kindly on my performance. The war broke out. Straightwith all theatrical ambition forsook me, and I entered heart and soul into the Union cause. In the spring of '61 I volunteered in the Fortieth Mozart Regiment of New York, fathered by Mayor Wood. Just before enlisting I met John T. Raymond on the street and he tried to dissuade me from the step. John was a red-hot Southerner. Our regiment went direct to Washington, and I remember eating my first mess on Pennsylvania avenue. The best bit of beefsteak I ever tasted was served there on a chip of wood.

"Phil Kearny was our commander. A more inspiring officer never led men in battle. Kearny was always at the front—no hanging back with him. I fought under Kearny in all the battles, in picket and skirmish duty, in his division, including the sieges of Yorktown, Richmond, and the Seven Days' Battles. Through the Winter I was promoted through all the non-commissioned offices to sergeant-major, and after Harrison's Landing received a lieutenant's commission for meritorious conduct during the battles of Williamsburg, Fair Oaks, Malvern Hill, and second Bull Run. Then just when I'd been awarded the 'Kearny Cross of Honor' a fever laid me low, and for three months I lay in the hospital under the care of Surgeon Hammond. When the crisis had passed and I was able to get about again, Brigadier-General Barney, commanding the Potomac, gave me a letter to Governor Seymour, recom-

mending me in the most gallant terms for a provost-marshalship. The Governor received me very graciously and told me that I had assuredly earned the honor. Unfortunately the power had passed from his hands. I still treasure General Barney's letter as my proudest possession.

"On the advice of my friends I then returned to the stage, joining the Memphis Stock in '63. The town was full of soldiers, and every night the theatre was packed with officers, their wives and their sweethearts. Let me tell you of a little incident of that epoch. One night I was playing a comedy scene with Mrs. Frank Tannehill, the sourette of the company, when somebody in the gallery began firing bits of candy on the stage. This was a manifest insult, but we paid no heed, until a minie-ball came whizzing over the footlights and landed on the stage at my feet. I was on fire in an instant. Picking up the bullet, I said passionately, 'If the man who threw this minie-ball wears a Union uniform he's a disgrace to the cause.' No sooner were the words uttered than a terrible commotion began in the rear of the house. It ended in somebody leaving the theatre under arrest. After the performance General 'Ben' Grierson, a dear friend of mine, sent for me and told me how he had saved my life. He said that he and his staff were present at the theatre, and after I had made my speech denouncing the man who threw the minie-ball, this fellow jumped up, drew his revolver, and would have shot me had not Grierson and his men interfered and placed him under immediate arrest.

"Memphis theatregoers were most kind to me and I became a local favorite. They all knew that I had been a Union soldier, but even that did not prejudice the townspeople against me. In 1863-64 I was with John Templeton's Stock in Little Rock, Ark. Do you know John Templeton? He's the soul of honor, with a heart as big as his body. Under a gruff exterior he has a warm and kindly nature. I lived in his house in Little Rock, and one bitter Winter night as I lay tucked up in bed he came into my room with a queer-looking bundle in his arms. 'Wake up, Mac,' he said gruffly; 'I want to show you something.' I sat up in bed and gazed at the strange thing he carried. It was a newly born babe. 'Mac, it's only three hours old,' he said with a chuckle. I replied: 'John, as well as I can see, it resembles all kids at that age.' The infant, needless to say, was Fay Templeton, a young woman who has since affected the destiny of a great many individuals.

"In 1865 I was back again in Memphis. The next year I was with the St. Louis Stock, a superb organization that included people like Frank Lawlor, Charles Pope, Mrs. Harry Sargent, Jean Clara Walters, Gus Fenno, I. B. Phillips, Harry Murdoch, and Harry Crisp. During this season the company appeared in an original play of mine, a romantic Irish drama, *The Lilac Blossom*. The scenery was painted by Hattie Schell's father, a very fine scenic artist. The piece ran nine nights, a good record in those days. In 1867 I came to New York. An Italian named De Poi had imported a big ballet spectacle from La Scala, Milan. This was *The Devil's Auction*, original production in America, and I was engaged for the comedy lead of Jack.

"The Devil's Auction has long since degenerated into a mere hodge-podge of pantomime and specialty 'turns.' It is, however, a profitable piece to-day. The original spectacle in which I appeared was an adaptation from the Spanish by M. Cuyas, and the underlying idea was romantic to a degree. An old necromancer in a French province dies, and his weird possessions come under the auctioneer's hammer. The peasantry flock to the sale and everybody buys some odd or end—a magic snuffbox, a key or some other trifling talisman. A daring maid buys a little silver horse-shoe and returning to the farm goes to the stable of the little jackass whom everybody else maltreats and abuses. 'How pretty this would look on Jack,' she says, putting the silver shoe at his hoof. Instantly the beast is metamorphosed. He becomes endowed with human instincts and feelings, without the power of giving them utterance. This singular creation of the half-man, half-donkey, vainly struggling between the bestial and the human, was a pantomimic part worthy of a genius. This was the part that was assigned me. Fanny Stockhill played the dairymaid.

"The Devil's Auction was originally produced at Barnard's Museum, afterward Wood's, now Daly's Theatre. The first few weeks of the run were tremendously successful. De Poi had imported the greatest dancers of Europe. From Italy he brought Morlacchi and Crisi; from Germany he brought Sohlke. The rivalry between the two schools was intense. The German population vied with the Italian in crowding the theatre and cheering the national favorite. But after a few weeks this enthusiasm died away and business fell to nothing. The piece was transferred from Barnard's to the Academy of Music, but the change of house did not help matters. Poor De Poi! The fortune he had invested in the venture melted like snow in the sun. From the bottom of my heart I sympathized with him, and when the company through unpaid salaries grew insubordinate I did my best to keep them loyal to the management. Finally the crash came. The Sheriff seized everything, and poor De Poi was left penniless. Before sailing for home he came to me with tears in his eyes and said, 'Oh, Mister McWod'—he always called me 'McWod'—Mister McWod, you have been my very great friend. Come to Italy and you shall see how grateful I am to you, good McWod.'

"My next engagement was with Lotta to originate a small character part in Firefly, Edmund Falconer's adaptation of *Under Two Flags*. The part was a mere 'bit,' but I gave it the most painstaking study. I was rewarded with a vociferous scene-call, and William Winter immortalized me next day in the *Tribune* by a most flattering notice of my work. Lotta subsequently turned over the manuscript of the play to me with the request for me to re-write it and make my part the comedy lead of the piece. By this time I had determined to try my luck as a star, and after turning over various characters in my mind I concluded to try Rip Van Winkle. Accordingly I dramatized Washington Irving's legend of the Catskills, and the following season appeared for the first time as Rip at Galveston, Texas, under the management of Henry Greenwall. After various engagements I came to New York, where the play had a four weeks' run at the Olynpic under the management of Daly and Duff. Every New York critic had a good word for my Rip, and even Mr. Winter, the sworn friend of

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Mr. Jefferson, proved himself a critic without prejudice or bias by commenting kindly on my conception of the part.

"Of the bitter attack upon me by Dion Boucicault I might speak at length. He was responsible for the version used by Jefferson, and he came to believe that the story that sprang from the brain of Washington Irving was his by right. Several earlier versions of Irving's story were in existence here before Boucicault had landed on American soil, and his charge of piracy against me was preposterous. As if an American actor couldn't play an American character originated by an American author without the consent of Monsieur Boucicault, the great plagiarist of the nineteenth century! At a dinner given by Boucicault to the New York press, soon after the production of *The Shaughraun*, he stigmatized me as a thief and a pirate. I lost no time in bringing a suit for libel, and Boucicault was arrested just as he was setting sail for London to produce *The Shaughraun* at Drury Lane. John McCullough and Pinard, the restaurant keeper, went on his bond. The case never came to court. It was postponed repeatedly, and Boucicault died under \$10,000 bonds to me for criminal libel.

"For twenty-one years I played Rip continuously. Everywhere the critics have preferred my version of the legend to any other, and my performance of the 'Vagabond of the Catskills' won their praise on its own merits. There is not a town of any size or importance where I haven't been seen in the part. I have also visited Australia under the management of Wesley Sisson, playing the principal cities of Sydney, Melbourne, Sandhurst, and Ballarat. Returning from my Australian tour, I decided to abandon Rip, and at the offer of William Young originated a part in *If I Were You*, with Manola and Mason. Next I played Buxton Scott in *Young Mrs. Winthrop*, under Wagenhals and Kemper, and next joined Madame Modjeska for a series of Shakespearean revivals. The past season I was with Julia Arthur, whom I regard as the coming star of the American stage. Next season Miss Arthur is to do some Shakespearean plays, and the comedy characters will fall to my lot.

In conclusion Mr. McWade discoursed upon the art of acting, and likened it to rheumatism. There was acute rheumatism, he said, and there was chronic rheumatism. So there was the acute actor and the chronic actor. The acute actor, he said, was a nervous, sensitive organism. The chronic actor was a conventional, stereotyped being, incapable of impulse or originality.

Mr. McWade's eyes brightened as he talked proudly of his three sons. Two of them, Edward and Robert, Jr., are in the profession winning their spurs and sustaining the histrionic reputation of the family. The third son, who inherits his father's martial genius, is a captain in the Thirtieth Minneapolis Volunteers, now stationed at San Francisco and waiting daily for the order that shall send them to the front.

SOME ANCIENT HISTORY.

One day last week John E. Warner and Milton Nobles were conversing in front of the Dramatists' Club, when they were joined by Jack Haverly and a MIRROR man. Warner and Haverly had met recently, but Nobles and the hustling manager had not met in many years. They eyed each other inquiringly. Then Warner said: "Of course you know Nobles, Jack?"

"Nobles?" said Haverly, in a puzzled sort of way, as he sized up the trim figure, waxed mustache and perennially youthful features of the comedian. "Not the Nobles who played *The Phoenix* with me at the old Adelphi in Chicago in '77?"

"Are you the original Jack Haverly?" asked Nobles, solemnly.

"The original and only," said Jack. "Well, well," said Nobles, "I've often heard my father speak of you," and he grasped Haverly's hand cordially. There was an awkward pause, during which Warner chewed his mustache. Haverly looked dazed, Nobles smiled amiably, and the MIRROR man awaited developments.

"Your father!" stammered Haverly. "Why, Nobles was a single man in '77; I know, because we compared notes; and I read of his marriage about ten years later, when I was out in the mines, and sent my congratulations. Still," he continued, after another awkward pause, "Nobles always was a versatile fellow."

By this time it began to dawn on the genial Jack that the "father" gag was a joke, and he joined in the laugh.

"By Jingo!" said Haverly, "that was over twenty years ago. What have you done with the old *Phoenix*?"

"Playing it yet, occasionally. Four repertoire companies made a living with it last season, and it has kept any number of professional pirates from becoming sneak thieves or paupers during the past twenty years. It pulled me out of a hole once, and now that I think of it, Warner, you booked that engagement with me at the Adelphi."

"Yes; it was the end of Nobles' first road season. I was his manager, and John P. Sousa, a youngster of twenty-one, was his leader."

"That's right. I took him from Washington, where he was playing a violin in the or-

chestra. And the first music he ever wrote was the dramatic music of *The Phoenix* as I use it to-day. His first march he dedicated to me, naming it the *Bludsoe March*. I still have the original score, in good condition. It's a rattling good march, too."

"Now here is something worth hearing, as a matter of ancient though unwritten history," said Haverly, turning to the MIRROR man.

"I had both the Adelphi and Hooley's in Chicago. The week Warner booked Nobles with me I put Den Thompson on at Hooley's. Somebody who had recognized the merit of Den's work in *The Female Bathers*, which he was doing in the variety halls, had prevailed on him to have it written up, fumigated and rechristened *Joshua Whitcomb*. Den had struggled through a season to starvation business, and turned up in Chicago. Stock seasons were just closing, and the town was full of good people. I engaged the principal members of the St. Louis and Chicago companies, Frank Weston, John Blaisdell, Libbie Noxon, and others of that quality, and secured the best quartette in Chicago. But you couldn't drive 'em in with a Gatling gun. They go in with passes. The gross receipts didn't pay the gas bill. Over at the Adelphi Nobles, with his little company of ten people, had 'em standing. 'And the villain still pursued her' was heard on every street corner, shouted by the gamin who blacked your boots, quoted in every saloon, and echoed in the drawing-rooms. It took every dollar I made on Nobles to pay the losses at Hooley's. I had serious thoughts of taking hold of Thompson and banking my pile on a New York production, but that week quivered it, and I've been kicking myself ever since."

"Let me tell you the next chapter in this strange, eventful history," said Nobles. "Our season closed with the Adelphi week, and I returned to New York. George Wood had given up the lease of Wood's Museum, now Daly's Theatre, and taken the old Globe Theatre on Broadway, opposite the New York Hotel. (It is now used occasionally for boxing matches.) Wood offered me the opening. Said if I would furnish the company and printing he would share with me after five hundred dollars. I told him I would accept a salary of a hundred and fifty, let him furnish company and printing and take it all. Wood evidently had little faith, for he declined. Thompson was in town, very blue, and Wood made some kind of a deal with him and opened up in *Josh Whitcomb*. The audiences were composed of the idle actors in town, the country managers and agents, and a dozen or fifteen boys in the gallery. One evening at 8.15 I was standing on the curb in front of the theatre, with Thompson, waiting for all ten of 'em to get in. Den had on a big disgust, directed against the men who had persuaded him to abandon *The Female Bathers* and a good salary to become a stage purifier. 'This is the reward of trying to be respectable,' he said. 'Dead broke at the end of a season's hard work, when I might have been doing *The Bathers* for forty straight weeks at a hundred and fifty a week. And now there's another man after me, wants me to try it again, and says he will put up big money. But I've got enough of stage elevating. I've got to live like other people.'

"Who is the man who wants to put up money?" I asked.

"Some fellow named Hill, who keeps a clothing store in Chicago. I think he has dabbled a little in the show business, though."

"I told him I had heard of Hill as a man of means, who wasn't afraid to back his opinion with coin. Thompson said he was to have another interview with him in the morning, and asked my advice. I said that Hill would undoubtedly pay him a salary fully equal to what he could get in the variety theatres, and make him a partner in the profits, if there were any. It was now about 8.30, and Den sauntered into the stage door thoughtfully, his hands behind his back. One minute later, all ten of the audience having arrived, the curtain rang up, and a minute later Josh was on the stage, exactly as he had stood on the curb in front of the theatre three minutes before. It's an odd circumstance, but I have not seen Den Thompson to speak to him from that day to this."

"Yes," said Haverly, "Hill did what I should have done. He put Josh Whitcomb on at the Fourteenth Street Theatre, blew in twenty or thirty thousand dollars on a forced run, and finally made 'em see it. And a few months after he had played at Hooley's, under my management, to positively empty benches, he returned to McVicker's Theatre with the identical performance, and a company immeasurably inferior, and turned 'em away for six weeks, breaking all records."

The MIRROR man ventured to ask whether there was a moral hidden away anywhere in all this.

"Yes," said Haverly. "Give the people what they want and they'll go to see it."

"Excuse me," said Nobles. "They wanted it in Chicago just as badly at Hooley's as they did at McVicker's, only they didn't know it. Give 'em what they want and let them know it. If they don't know it, make them think they know it. Not one person in five hundred ever really thinks about anything. What you want to do is to think for 'em, and make 'em think they're thinking. If your soap lasts, and your sand sticks, you'll win out every time."

THE MIRROR has noted the fact that Sir Henry Irving recently delivered the Rede lecture at Cambridge University, England. He addressed a large and fashionable audience, and spoke on "The Theatre in Its Relation to the State." The lecturer was clad in the robes of a Doctor of Letters of Dublin University. He said:

Now, in university—whose educational process should be as truthful in quality as it is wide in range—when we discuss any matter we must do so with an equal mind. We must, when considering abstract propositions, no matter how their working out may be hedged in with practical difficulties, recognize the principle of the greatest and the final, utility. Remember that the only reason for the argument being exact, is that it is exact. It is the argument for which what ought to be is the surest argument, which is. The wise and noble words of Polonius, in his exordium to his son setting forth to battle with the world have a larger significance than may be taken in a play, or even regarding the narrow environment of the father's views:

I have been compelled to lay stress on exactness, because I am about to deal with a theme which is now and again subject to violent and unreasoning attacks, chiefly from a class of persons with whom morality has the proportions of an exact science, and to whom toleration should be a final goal of intellectual ambition. Lessons of history should give to thinking people ground for thought. "It is the germ of the future which we seek in the past" and if I venture to call your attention to a few isolated moments of recorded history, without pretending for an instant to connect them in any way, I trust that you will not take me as even attempting to suggest an historical narrative, but only as illustrating my theme with indisputable facts.

"When the dumb Hour, clothed in black,
Brings the Dreams about my bed,
Call me not so often back,
Silent Voices of the Dead,
Toward the low-land ways behind me,
And the sunlight that is gone!
Call me rather, silent voices,
Forward to the starry track
Glimmering up the heights beyond me
On, and always on!"

ties of life and the purpose of the drama is to cultivate the imagination, and through this means to bring home to heart and mind the lessons which tend to advance the race. Imagination is one of the most potent factors of human progress, it stimulates effort, it enlarges the horizons of possibility, it clears away the intellectual mists of sordid reality; it harmonizes the seeming divergences in the great scheme of creation; it reconciles, by its restful change, poor humanity to the wearisome details of the daily existence, it restores to the mind the added faculties. To the suffering it brings anodyne to pain; for the weary it creates possibilities of rest and repose; to the vigorous it affords a healthy and noble stimulation; generous in aim, immeasurable in results, and myriad in its uses, it is the well-being of all that tends to such a wholesome and useful end is of prime importance. Life on its practical side is, under the best of circumstances, so hard, so full of dangers, so restless in its demands, so work of dangers, so full of need and anxiety, that the addition of grace and beauty and the serenity that comes from happiness are excellences of unapproach-

the purpose of the years. The theatre may be an indirect mechanism of teaching. Its work must be in the main transcendental; for mere realism is insufficient to stimulate the imagination or to rouse the sensibilities or the emotions. Now, in order to effect its object, the theatre must be a place of very complete and elaborate organization. In fact, its entire knowledge of its working shows it to be one of the most efficient and most perfect of mechanism of which human effort is capable. The mere study of the necessities and resources of theatre art—the art of illusion—should give the theatre as an educational medium a proper place in State economy. Just think for a moment: a comprehensive art effort which consolidates the entire nation with high art and object and purpose of its own, all the elements of which any or all of the arts and industries take cognizance—thought, speech, passion, humor, pathos, emotion, distance, substance, form, size, color, time, force, light, illusion to each or all of the senses, sound, tone, rhythm, music, motion. In such a work be undertaken lightly or with inadequate attention, it is a waste of pains and necessary for the production of a play might make a high place in the marvels of human effort. Remember, I am not speaking now of the art of acting; for this art alone, which is, after all, the purpose of the playhouse, is one sui generis, and which requires the labor of years to master. Surely a medium of education such as this, whose end is undivided, and which is intended that to arouse emotion without the exercise of corresponding effort is immortal—is the training of the sterner and loftier and rarer emotions and passions of men, and which in its own doing necessitates thought, study, constant and unvarying labor and self-devotion, should have its place in the economy of the State such exercises with their economic difficulties should be left entirely to the chance of personal enterprise. To cultivate sympathy—that sweetener of the toils and troubles of life—that high-souled helpmate of endeavor; to widen the understanding of it; to train the minds of the young in its beneficial and ennobling influence in high and noble self feeling is a good office in the government of men. And for this end I say the theatre ever makes.

In the list of these many developments of specific art let us see how has fared the one institution which makes use of them all—the theatre. We shall, I think, find that through good and ill it has held its place and can show as high a ratio of progress as anything else in the State. As a practical working institution, the theatre has been in existence from the time of Shakespeare and his contemporaries. And in that age we find by analogy its place fairly marked by the records of the Statute Book and the Royal Ordinances. There is a common idea that actors are by law considered as vagabonds, the horrible stigma of the vagabondage of the statutes regarding vagrancy. These statutes, crude and general in terms as were all or most of the early enactments, having been made and renewed between the twenty-third year of Edward III. and the fifth year of Queen Elizabeth, were variously amended and altered, the last in 1572, and the last with Elizabeth's Chapter 5. In this Act, strolling players unlicensed are certainly classed among "rogues, vagabonds and sturdy beggars," who are in the preamble of the Act termed "outrageous enemies to the common weal," the penalty on conviction being death when immediately after the offence, or within three months thereafter, the offender is adjudged to be a felon, to be hanged, whipped, and burnt through the gristle of the right ear with a hot yron of the compass of an inch about," a punishment only to be abated by some responsible household taking him, or her, into service for a full year under proper recognizance. A second offense became a felony. The Act further provides that "any idle persons and persons shall be so extended within this branch to be rogues, vagabonds and sturdy beggars." Includes then, following: "pretended protectors, gamesters, persons 'faining themselves to have knowledge in Phisnomie, Palmestrie, or other abused sciences,' 'quest-laborers who will not be contented with honest and lawfull occupations, but will use idle and idle tales, and such like chaps, con-shippmen pretending losses at sea." The following inclusion deals directly with the subject of actors: "All fencers, beere wades, common players in Interludes, and minstrels, not belonging to any baron of the realm, or to the lords, knights, gentlemen, or gentry, or to the wards which shall wander abroad and have not licences of two Justices of the Peace of the least, whereof one bee of the Quorum, where and in what shire they shall happen to wander."

This certainly marks an epoch and has a dis-

Gentlemen, you will note that if the Elizabethan player on tour had to submit to dangers and indignities that compete with the modern perils of railway travel and undisciplined hotel life, he would have been a very different person. I have, the honor to do to-day—the player kept company with the scholar. Well, the times have changed. Under more favorable social conditions the scholar and the player alike may now be considered as persons who have no special advantages than then obtained. When, however, laws fall into desuetude, they may often hang on unprepared. "What is everyone's business is no one's business," and though the vagrant conditions of the Elizabethan player's life suggest that they themselves did not even know of their legal obligations regarding traveling license, the craft was preserved in "the rogues' category" at each renewal of the Vagrant Act until well into the nineteenth century. The Elizabethan draughtsman, less hide-bound than his predecessors, discreetly drew his pen through the obsolete clause. In this respect the scholar, more in touch with legislation than the player, had long

This Act, which formerly recognized the existence of proper theatres, provided for the licensing of plays, and regulated the responsibilities of actors, held the Statute Book for more than a century. It was superseded, and its material provisions were embodied in the Act of 1843 (6 and 7 Victoria, Cap. 68), which is still in force.

restraints. It is to be noted at a limitation of the drama in the sense in which I have used it, so that in speaking of the theatre proper as the home of the drama it must be understood that I limit the use of the word accordingly. Although the purpose of the individual in the enterprise of any one theatre may be to amuse the public, and in such a way as to advance the prosperity of the adventure, the purpose of the theatre in the conscience is so far restricted to the purpose of doing, in many respects, and though the range of one who holds some part in it may be limited, the consensus of outlook embraces the world. The lessons of life are not always didactic, and perhaps the most patent are those which are not formulated in books or taught in schools. Human nature is so constituted that it has inherent the natural elements of logic—an understanding of the cause and effect—and when once the premises are laid forth, the result is pretty sure to be adequately arrived at. Experience is largely the teacher of complex matters, and as the opportunities of civilization and the serenity of domestic life do not usually allow of the experience of the more rugged and dominating passions of our nature—which are nevertheless latently existing—it is wise in the economy of things that a fitting knowledge of all points of view should be afforded. Warning-posts have their place as well as sign-posts in the many cross-road highways of life. Nevertheless, questions of the passions should in all imaginative work be very carefully dealt with, and it is here that we may fear for the effects of that luxuriant and reckless quasi-realism at which certain imaginative writers—both for the stage and the library—aim. Questions of the passions and of morality are perhaps more closely interlocked with morality and State prudence than would be at once admitted by the determined sweeper-away of landmarks. As one of the most expeditious of lesson-carriers, the theatre should be subject to all wise restraints: for evil as well as good has its machinery of advance. The wisdom of many governments has enacted laws and made regulations for the general good. Books and pictures, songs and photographs—in fact, every

phase of imaginative and initiative effort, are subject to certain restraints. The operations of police discipline will always be necessary among the children of Adam. I mention this phase of the question lest anyone should think that I wish to set forth that in an imperfect world, where fallibility is almost of the essence of things, there is only one perfect institution—the theatre. I simply wish to convey the idea that the work of man has a limit, and does not require to be more perfect than the type of man that the mirror picture would not be true were it not to set forth the faults of the original. I claim for the theatre no exemption from the failings of any organized effort. I wish no exemption from the operation of those laws of restraint wisely ordained for the common good: do claim for the theatre that it may be, and is, a most effective teaching great truths and furthering the spread of education of the higher kind—the knowledge of the scope and working of human character.

In fine, I venture to assert that whereas the State should exercise an influence, ranging between control and aid, on all matters which have an indirect, as well as those having a direct, bearing on its welfare and its progress, it should be even jealously mindful for the true good of those institutions which have power to touch the hearts of the people—to hold their sentiments, to arouse and stimulate their imagination, and so to kindle and turning lofty thoughts into acts of equal worth.

In this category the theatre is an item of vast potentialities—a natural evolution of the needs and thoughts and wishes of the people—an institution which has progressed for good unaided by the State, and which in future should distinctly be in some degree encouraged by the State or by municipalities. How exactly this is to be accomplished remains to be seen, but in this I am sure, that the grave consideration of such questions as these in which the theatre is the forerunner of their ultimate settlement. What should be is ever the sure-footed forerunner of what is. Remember, I pray you, that you must no more judge an institution as to its final utility so long as it is existing under adequate or inadequate conditions, than you should take an ill-grown child as a type or standard of the highest culture of which man is capable. Man, though made in the image of his Maker, is compact of many neutralizing excellences and defects, and we must not expect from the kaleidoscopic groupings of such imperfect items a flawless work. As the theatre must deal with the eternal conditions of humanity, so must it deal with the weaknesses which result from human imperfection. If humanity has its nobler part, so, too, the theatre has its pollution of good which are as illimitable as the progress of man.

After a postponement from June 25, on which date a heavy shower interfered, Pain's pyrotechnic spectacle, *The Fall of Manila* and the destruction of the *Maine*, was exhibited last Tuesday evening, and aroused the crowds that filled the vast amphitheatre to the top notch of enthusiasm. The spectacle is fully the equal of if not greater than any previous exhibition shown here. Many novelties in the way of bombs, mines and other pyrotechnic effects have been devised, and are truly marvelous and excite the wonder and applause of the spectators.

The songs of the Spanish soldiers and populace are heard. The news comes that the American fleet approaches and terror ensues. Then the *Olympia*, the *Baltimore*, and the rest of the fleet sail into view, and the little boats begin. Round after round of powder is poured into the forts, which tumble down rapidly. After continued bombardments, during which the display of fireworks is so remarkable and varied that one is bewildered, the forts and Spanish vessels are captured. The American flag is run up, and Admiral Dewey's picture is displayed in a blaze of pyrotechnics.

Frank Oakes Rose, who directed the production and organized and trained the two hundred and fifty supernumeraries that participate in it, took a MIRROR man behind the scenes the other evening, and explained to him as well as was possible in the darkness how the big production is managed. In the rear of the stage one finds one's self in a forest of poles that support the various sections of the scenery. Mr. Rose showed the MIRROR man how the warship, that sails up to the forts, is run on trucks; how the mines, that protrude everywhere, are exploded; how the breakaway sets work, and many other of the intricacies that go to make up the complete and perfect picture that brings forth storms of applause every night. The trip was an interesting one, and gave the MIRROR man a faint idea of the responsibility that rests upon the shoulders of the director of the exhibition.

Henry Wolfsohn returned last week from Europe with contracts for American appearances next season by Moriz Rosenthal, Adele Aus der Ohe, Fritz Kreisler, Henri Marteau, Cecile Lorraine, and the Berlin Philharmonic Orchestra, conducted by Arthur Nikisch. Mr. Wolfsohn arranged for Lillian Blauvelt's London debut at Queen's Hall on Oct. 23.

The remains of the late Edward Irving Darling, the composer, will be interred this week at Lancaster, N. H. His mother, Mrs. Flora Adams Darling, vice-president of the Lamperti School of Music, and her brother, John Quincy Adams, have gone to Lancaster for the ceremonies.

Emil Sauer, the Dresden pianist, will tour this country next season, under management of R. E. Johnston.

MIRROR INTERVIEWS.



Photo by Te Rose Studio, Providence.
EFFIE SHANNON.

Just before the close of the successful New York engagement of the Kecey-Shannon company in Clyde Fitch's delightful comedy, *The Moth and the Flame*, a *MIRROR* representative called upon Effie Shannon at her pretty apartments in one of the big hotels.

"What do you think of my oil painting?" she laughed as she welcomed the visitor and pointed to an impressive red, white and blue three-sheet of *The Moth and the Flame* which hung inconspicuously in the dainty reception room. "That's just to remind me of the theatre, you know," she went on, "if ever I should happen to forget it for a moment. And there isn't much danger of its being forgotten. The theatre has claimed the greater part of my time since childhood, and it seemed almost foreordained that such should be the case. It's not easy to say why, either. None of my family excepting my sister, Winona, and myself have been associated with the stage."

"My grandfather was a village minister, who preached in a tiny red meeting-house near Dover, in the grand old State of New Hampshire. My mother has told me how he used to play on the viola and how he drilled the village choir to sing to his accompaniments in meeting. Perhaps there was in this a trace of the dramatic which has been inherited. At all events, my mother, although she never appeared professionally, was always an enthusiastic playgoer, and the stories she told her children were the stories of plays she had seen, rather than the more fanciful fairy tales upon which the average child is brought up. The vivid impressions of those narratives have never been forgotten, and when it became necessary for us to do something our very first thought was of the stage."

"My professional debut was made, therefore, at the dignified age of seven years, with John McCullough at the Boston Theatre, in a grand revival of *Coriolanus*, written, I believe, by one William Shakespeare. I had no lines to speak, being one of seven or eight children who threw wreaths before the great *Coriolanus*. Needless to say I was very nervous and very much worried, but I got through creditably, and before many days the ambition thus fired soared to achievements more distinguished. I cast about for a better opportunity, and soon secured for myself an engagement with John Stetson to play *Eva* in an elaborate production of *Uncle Tom's Cabin* at the Boston Howard Athenaeum. I went alone to the rehearsals and was given a printed book from which to learn my part. I had never seen the play, and I remember that at the first rehearsal I was so overcome by reading my pathetic death scene that the trial had to be discontinued and *Eva* was sent home in tears. Afterward she controlled her emotions somewhat and succeeded very well indeed."

"Then I appeared in Boston in varying child roles until an engagement came to play the Duke of York in *Richard III.* with Lawrence Barrett. My mother once asked Mr. Barrett about my promise, and he strongly advised that I should join a good stock company, if such were to exist when I should be of age to play 'grown-up' roles. And the advice was remembered. Leaving Boston, I made my New York debut in a delightful role in John W. Keller's play, *Tangled Lives*, presented at the Fifth Avenue Theatre, December 13, 1886, when Robert Mantell first appeared as a star. In the cast were Nelson Wheatcroft, W. F. Blande, Eleanor Carey, 'Aunt' Louisa Eldridge, and Katie Stokes. The play ran but a short time, and then my efforts to comply with Mr. Barrett's advice and secure a stock engagement were rewarded by an opportunity to join Augustin Daly's company, with which I remained for about eighteen months, originating in America the charming role of Sheba in Pinero's *Dandy Dick*, the sort of part that one loves to play, and appearing also as Titania in *A Midsummer Night's Dream*, another most delightful part, and my only Shakespearean impersonation beyond the juvenile efforts aforementioned. I played, too, in *Nancy and Co.*, *A Night Off*, and other revivals."

"Leaving Mr. Daly's company, I next appeared, on April 29, 1889, in the unsuccessful dramatization of the then regnant novel, 'Robert Elsmere,' presented at the Union Square Theatre. I was the Rose Leyburn. The first New York production of Bronson Howard's *Shenandoah* occurred on September 9, 1889, at the Star Theatre, and in it I played Jennie Buckthorn. The notable cast included Wilton Lackaye, Henry Miller, John E. Kellard, Harry Harwood, James O. Barrows, Morton Seltin, Viola Allen, Nannette Comstock, and Dorothy Dorr."

"The company was soon shifted to the Twenty-third Street Theatre, now Proctor's, to continue in the same play, and then I left to join the Lyceum Theatre Stock company, with which I first appeared on November 19, 1889, as Bess Van Buren in *The Charity Ball*, which ran, as you may recall, through an entire season. Others in the original cast were Herbert Kecey, Nelson Wheatcroft, W. J. Le Moyne, Mr. and Mrs. Charles Walcott, Harry Allen, Fritz Williams, R. J. Dugan,

Walter C. Bellows, Percy West, Georgia Cayvan, Grace Henderson, Mrs. Thomas Whiffen, Ada Terry Madison, and Millie Dowling. Bess was a bewitching part, one that I enjoyed thoroughly, but not so fascinating as *Kate Merriweather* in *The Idler*, another of my Lyceum roles, which, practically the only comedy in the play, scored most effectively. At rehearsals, I remember, the management was dissatisfied with my work, and the playing came as a surprise. The lines fairly carried the part, and I am convinced that no one with a fitting personality could fail of a hit as *Kate*."

"At the Lyceum I remained four seasons, appearing in *Lady Bountiful*, *Americans Abroad*, *The Grey Mare*, *Nerves*, and others, playing really quite a variety of parts, although I don't believe that anyone noticed it. The association with the Lyceum was most pleasant, but I felt that opportunities were few for immediate advancement, and so, having no wish to play kittenish roles all my days, I left for pastures new. There were many regrets in the parting—one must have entertained a sort of sentimental regard for the theatre—but I had decided that a departure were best for me, and so it has proven."

"The superb art of Charles Coghlan had won my earnest admiration, and I felt that association with an artist so admirable must be of benefit to me. Accordingly I joined the company of Mr. Coghlan and his sister, Rose, at the Fifth Avenue Theatre, to play a delightful role in *Lady Baster*, a detestable one in *A Woman of No Importance*, and the ingenious revivals of *Diplomacy* and *Peg Woffington*. When Mr. Coghlan was in the cast, the influence of his genius was perceptible in every player. I believe that anyone could act with him, he simply made one act, and, for my part, I know that my work suffered in his absence. Association with excellent artists provides an atmosphere that seems to create sympathy, and the influence of players of another sort is just the reverse. The idea of persons 'living' their roles is, I believe, rubbish. One must be in perfect sympathy with one's part—that's all. The lines will do the rest."

"After a season with Miss Coghlan, I was engaged for Mrs. Langtry's production of *Gossip at Wallack's Theatre*, then Palmer's, and was offered excellent inducements to appear in London, which, however, I declined, as the theatre named for the London opening did not seem desirable. My next engagement was at the American Theatre in this city in the original production of *The District Attorney*, my part in which, although not exactly suited to my abilities, was helpful to me in broadening my experience. It was my first chance, too, in a theatre such as the American, where five and even more curtain calls were the rule, and this was especially grateful after a term at the Lyceum, where calls are few and far between, the audiences differing in the matter of enthusiasm. I have often thought that if audiences might only realize how much of encouragement their applause can bring, and how much better the players can do when so encouraged, they might be less sparing in evidence of approval in some places."

"My next attempt was at the Empire Theatre in that prodigious failure, *The City of Pleasure*—a truly dreadful play. We shed tears when we went on, and very many more when we came off. Forgetting this affair, I was soon transferred to the company of Olga Nethersole to play the juvenile roles—*Dolores* in *Carmen*, *Nichette* in *Camille*, and that splendid part, *Marthe* in *Denise*. That was at the close of 1895, and I remained with Miss Nethersole until the end of her season. It was interesting to remark the varying receptions accorded to the plays. In New York my *Dolores* in *Carmen* went almost unnoticed, while Miss Nethersole's *Carmen* was the town talk. Outside of the city, however, the notices astonished me. *Dolores* won unending praise, while *Carmen* came in for conspicuous censure, just because *Dolores* was sweet and good, of course, and *Carmen* was not. In one scene with José, *Dolores* got more applause in the provinces than did *Carmen* all through the play, but here her scene went for naught, while the wicked *Carmen* carried all before her. It was a little study in the healthfulness of minds, and I'm not so sure that the country folk are not the nicer to play to."

"Last season, as leading support with William H. Crane, I played *Marjorie* in *A Fool of Fortune*, and, in the Senator, sometimes Mrs. Hillary and sometimes Mabel. All that season the project that Herbert Kecey and I should head a company of our own was in mind, and arrangements were perfected at length by which we opened last autumn at Wallack's Theatre in *Madeleine Lucette Ryley's* play, *A Coat of Many Colors*. We do not call ourselves 'stars'—we simply have our own company—but we have tasted of stellar responsibilities. I had been used to turning up at a theatre in time to go on for my part, leaving the worrying to others, but when my name came into larger type on the bills multitudinous cares came, too. At half-past 6 o'clock in the evening of the production of *A Coat of Many Colors*, had you dropped in at Wallack's, you might have seen Effie Shannon, perched upon a step-ladder, hanging curtains, or else running about placing bric-a-brac, borrowed from all her friends in town by dint of countless calls and prayerful importunities. And you would not have been surprised to learn that she was pretty nearly tired out when, two hours later, she first appeared as a leader of a company."

"Mrs. Ryley's play, as you may recall, was said to be lacking in some way—in love interest, I have thought—but it served our purpose until we found *The Moth and the Flame*. Mr. Kecey literally stumbled upon this play, meeting Clyde Fitch last January in passing through New York. Mr. Fitch casually mentioned that he had just completed a new play, and offered to read it. Mr. Kecey heard the comedy, and was so pleased that he requested Mr. Fitch to read it for me. We accepted *The Moth and the Flame* at once, and produced it last St. Valentine's Day at Philadelphia, after rehearsing under many difficulties on the road, fifty-one persons being employed in the cast. Mr. Fitch proved a most amiable author, cheerfully approving everything that we did in rehearsal, instead of wearing the customary author's look that seems to say: 'Well, my play is going to be ruined—I wish I hadn't sold the contracts for New York!'"

"When we brought hither *The Moth and the Flame* all the anxiety and flutter of the first metropolitan exploit had to be undergone again. Its reception meant so very much, and there is nothing like a play for an unknown quantity. Our faith in it, I am glad to say, has been more than justified. Next season we shall open at Hooley's Theatre, Chicago, in August, with many of the principals of our present very congenial company."

"Yes, I like my part in *The Moth and the Flame*, although whenever I play an emotional role I wish it were comedy, and whenever I'm in comedy the emotional seems so alluring, and just now I'm sighing for comedy. It is true, I believe, that one frequently gets far more credit for playing a comedy part that fairly carries itself than for a more serious impersonation that has involved uncommon effort. But I think it is better for one to try those roles that keep the mind busy, that make one think, rather than those that give little chance for brain work. Take them with a few exceptions, I don't believe that there is another actress who has played so many absolutely bad parts as have fallen to my lot—a majority of them offering no opportunity for intelligent effort. Moreover, I fancy that there are really no bad actors, but very many bad parts. And it is chiefly the play that people go to see, not the actors, for, after all, 'the play's the thing.'"

"Let me tell you of a quaint little experience in connection with the first Philadelphia production of *The Moth and the Flame*. We wanted a number of good-looking young people for guests in the first and second acts—the parts played here by Mrs. Wheatcroft's clever pupils—and had arranged for nearly the required number. At the first rehearsal there appeared four pretty girls, seventeen or eighteen years of age, from a Philadelphia boarding school. They did very well, but at the next rehearsal one was absent, and we learned that they had applied simply for a lark. Mr. Kecey spoke to them with impressive severity, told them that we should like to have them remain, but that rehearsals must be attended faithfully, and so forth. They decided to continue, but were sure that their principal would never assent to appearances at evening performances, especially without a chaperon. So a letter explaining matters was sent to the principal, who very kindly gave consent and appointed a chaperon. The girls played all through the engagement, with the chaperon always in the wings, and before the first performance one of them, who came from Galveston, said to me: 'Why, Miss Shannon, I do believe you're as excited and anxious as I am!'"

"When the company returned to Philadelphia the stage-manager communicated with our young friends, and they were with us again. Afterward the Galveston girl wrote me a long letter to say how she would never believe, in future, anything implying that the people of the theatre were other than ladies and gentlemen, and adding that she meant to go on the stage herself some day and make a great deal of money. She has my heartiest good wishes."

THE FOREIGN FETTER.

What is the proper attitude of the American playwright toward foreign playwrights? Are we to stand forever, cap in hand, because some un-American fad worshiper tells us that the worst things they have done are better than our best? Many of them too often use for their material only the morbid, the far-fetched, the deformed, the eccentric, the unnatural. In this direction they go as far as they dare—that is to say, as far as the eccentricity or pruriency of the immediate public for which they write demands. In this respect a competition arises between the foreign public and the foreign dramatist—the former wondering how far he will go, the latter how far he may, each tempting the other and each regarding wistfully the still distant region where all boundaries have been broken and no restraint of any kind exists."

But to what a small extent, among the general public, the worship of the foreign fether stretches in this city, is shown by the attempt recently made here, by an Independent Theatre Association, to produce adequately and with success a number of foreign plays. This association made itself ridiculous at the outset by its bumptious manner and high-flown pretensions. It produced three excellent plays—one by Ibsen, one by Echegaray, and one by Giacosa, in addition to a very crude attempt by a Mr. Dumay, and a farce by Mr. Thomas, which, whatever its innate excellence, had no proper place in the performances at the independent theatre, because, both in theme and treatment, it had no affiliation with the class of plays for the production of which that theatre was essayed. Then the association incontinently broke up, partly because of petty internal dissensions, and in spite of the heroic endeavors of a very few members who really were animated by a love of art."

We have as much right to gratify our own taste in the drama as the foreigner has to gratify his. But this does not mean that we must ignore a great play because it is foreign. Hauptmann's magnificent drama, *"The Sunken Bell,"* for instance, ought to be seen by all intelligent Americans. After it has ceased to live upon the stage it will still deserve to live in literature. It is full of poetry, weirdness and symbolism; while at the same time it is eminently an acting play, abrim with picturesqueness and humanity, and abounding with strange effects. The scene where the father in the forest sees his spectre children bearing an urn filled with their mother's suicidal tears, while at the same moment the sunken bell is heard faintly tolling, its tongue touched by the fumbling hand of the drowned woman—this scene is superb in the passion of its ghastly beauty and heart-crushing pathos."

No stride can be greater than from here to some of Ibsen's plays, the cold pages of which are without joy, without wit, without humor, without warmth, without poetry, showing, in some cases, merely cunning mechanical construction and an aptness for psychological or pathological conversation, characterized by that incessant mutual interruption which is one of his favorite tricks in imitating reality. But a stride just as great is made when we reach some of the cohabitationary pieces of the younger Dumas, such as *Francillon*, for instance, where the first act largely consists of elegant conversation between elegant people concerning the habits of the demi-monde; the second act of an animated account of what has taken place while the curtain was down; while the third act is devoted to the denouement which any experienced playwright can foresee as soon as the notary's clerk makes his appearance, and which is brought about by the old trick of getting the deceived parties out of the way, but within earshot, while the deceiver is entrapped, by a trick, into a bitter outcry, accepted by her eaves-dropping husband as a proof of her innocence—an innocence which nobody but himself thought mainly descriptive, is dramatic in the sense that it brings into play the extremely complicated emotions of the wife, who is merely seeking to create a belief in the guilt she did not commit, in contrast with those

awakened in the husband. But, taken as a whole, the admiration which in some quarters has been lavished on this play is a good example of fetishism. It has been said to abound with "dazzling wit." Wit there is, of good quality, but some of the sayings are of a kind which an American playwright in good standing would not care or dare to put forth as gems of purest ray.

A. E. LANCASTER.

PARIS THEATRICALS.

The Invasion of the Foreigners—Maupassant's Works Dramatized—Notes.

(Special Correspondence of The Mirror.)

PARIS, June 19.

Signor Ermate Novelli has followed Le Pere Lebonnard, in which he made his bow to the Paris public, with *La Morte Civile*, a drama by Paolo Giacometti. It was not new here, Salvini having done it a score of years ago, and a Gallicized version, entitled *Conrad*, being given at the Odéon later. It is not a pleasant play to see. Its four acts deal only with misery and misfortune, but withal there is a morbid fascination in its story that holds the interest firmly. Several of its scenes are gloomily powerful, but the play is not relieved by a single ray of light or sunshine. Its hero, Corrado, makes an eloping marriage, and subsequently fatally stabs his brother-in-law, who attempts to take the young wife back to her family. For this crime Corrado is sentenced to life imprisonment. For fourteen years he labors in the convicts' hulks at Naples, when he manages a successful escape. Immediately upon regaining his liberty he searches for his wife and child, and discovers them living with a certain Dr. Palmieri, the wife acting as housekeeper and the daughter passing as the child of the doctor. The disgrace of her real father, whom she has never seen, has been kept from her, and she herself believes that she is the doctor's daughter. Corrado suspects that his wife is Palmieri's mistress, and his fears are fostered by a licentious noble of the city, whose amatory advances Rosalia, the wife, had spurned. Corrado discloses to Palmieri his identity and accuses him of alienating his wife's affections. The doctor's answer is a simple recital of how his own wife and daughter had died many years before; how the sight of Corrado's desolate family had inspired him with pity, and how he had taken them to his home and adopted the little girl, who reminded him of his dead daughter, whose name, Emma, she had taken in place of her own, Regina. The mother, in order that her child, who is delicate, might be cared for, had concealed her identity from the child, who regarded her merely as her father's housekeeper. "You have the right," Palmieri concludes, "to claim your wife and daughter, but if you do so it will be at the cost of the girl's life. With her weak heart, the shock that the disclosure would bring will kill her." Corrado consents to Palmieri keeping the child, but insists that his wife shall return to him. Rosalie's assent to this arrangement, which she gives at once and without objection, astonishes Corrado. He had expected that in reality she loved Palmieri and would refuse to accompany her husband. Rosalie replies to his accusations by swearing that in all the years of her husband's absence she had been faithful to him, but she admits that in the event of Corrado's death she would marry the doctor. Corrado becomes so excited during this scene that he bursts a blood vessel, with fatal effect. As he is dying he calls for his daughter, and Emma is brought to him. He calls her Regina, her real name. Rosalie tells her to personate the daughter as he is delirious. The girl embraces the expiring man as he draws his last breath."

Signor Novelli chiefly depends for success upon his remarkable command over his facial expression, which is so great that if he were acting in pantomime the story would be scarcely less clearly told. Indeed, it would seem that he devotes too much attention to his features, as his delivery at times lacks force and correct emphasis. However, he acts with understanding and keen appreciation, and possesses fire and intensity. Of his company, Signora Giannini played well the faithful and self-sacrificing wife; L. Orlandini was acceptable as the doctor, and Signorina Rodolfi was natural and artless as Emma."

The descent of the foreigners upon the local stage has not been confined to the Renaissance. At the Opéra Comique *La Vie de Bohème*, the work of the Italian composer, Puccini, has just received the full approval of everyone. Signor Puccini's music is aptly suited to Murger's delightful classic, and the librettists have destroyed none of the charm of the story in their adaptation. In fact, the opera may be said to have achieved a greater success than did *Cavalleria Rusticana* on its first production here. This is, perhaps, to be expected, as its theme is familiar to Parisians and loved by them. New Yorkers had the pleasure of hearing the work some months ago, and we here regret that we didn't get it sooner. We will have it frequently in the future probably, as it seems destined to become a permanent feature of the Opéra Comique's repertoire."

Our other foreign offering has not fared so well as the first two, having come in for a rather severe slating. It is a three-act comedy, entitled *Pour L'Honneur*, owing its authorship to Alexandre de Bascovich, a Hungarian, and was produced at the Gynase."

As I predicted some weeks ago, Jane Hading will play Josephine in Coquelin's production of Emile Bergerat's drama, *Plus que Reine*, at the Porte Saint Martin next winter. Previous to this, Madame Hading will make an extensive tour of Europe."

Apropos of M. Bergerat, I am reminded that Gauthier d'Aquitaine, the lyrical drama that he has written in collaboration with Camille de St. Croix, with Paul Vidoc as composer, is in preparation for production at the Opéra."

After the death of Guy de Maupassant, his mother was firm in her determination that none of his works should be dramatized. Her reasons for this are unknown to me, but they have been overcome at last, and she has consented to the production of dramatizations of Pierre et Jean, Mont Oriol, and En Famille."

One of next season's novelties at the Variétés will be *Le Vieux Marcheur*, a new comedy by that brilliant writer, Henri Lavedan (who, by the way, has been elected recently to a seat in the Academy), author of the witty comedies, *Viveurs*, *Le Nouveau Jeu*, and of innumerable bright stories in *La Vie Parisienne* and other papers. M. Lavedan is a brilliant writer, especially on life in Paris *fin de siècle*, and any work of his is received with more than usual interest."

T. S. R.

RHEA CRITICALLY ILL IN FRANCE.



Lincoln J. Wagenhals, of Wagenhals and Kemper, last week received private advices from France to the effect that Madame Rhea, who had been engaged by this firm to star jointly with Louis James and Frederick Warde, was critically ill, and that there would be little prospect that she would be able next season to fulfill her engagement. Later Mr. Wagenhals received direct confirmation of this news from Rhea herself, who wrote from Montmorency, France, where she had been attended by one of the most noted specialists of Paris, that her physician had declared to her that she would never be able to act again. In her letter the actress bemoaned the ill fortune that had overtaken her at a time when she was preparing for what she called the most promising engagement of her career, and the whole tenor of her letter was pathetic. No intimation as to the nature of Rhea's illness has been received, but it is known that she must undergo an operation which may prove fatal, and the results of which in any event will incapacitate her for stage work. As will be seen from an article in another column, Wagenhals and Kemper have already engaged Kathryn Kidder to replace Rhea in the stellar triumvirate.

Hortense Rhea's career affords a happy illustration of the proverb that "Art knows no country." She is by birth a Belgian, by education a Frenchwoman, and by affinity an American. After a girlhood passed at the Ursuline Convent in Paris, she showed inclination for the stage, which finally developed into a resolution to study in the classes of Beauvalet and Got of the conservatoire of the Comédie Française. Her debut in Paris was as an amateur in *La Nuit d'Octobre* by Alfred de Musset. Her first professional appearance was made at Brussels in *Les Doigts de Fée*, where she appeared with the stock company. After one season in Brussels she was engaged for juvenile leads at the Théâtre Français at Rouen. Here it was that she appeared in the title-role of Joan of Arc.

From Rouen, Rhea went to Paris to appear at the Théâtre Historique in a piece called *Les Chevaliers de la Patrie*.

It had an American plot, dealing with episodes of the Civil War. Among the characters introduced were Abraham Lincoln, Stonewall Jackson, and John Wilkes Booth. After the run of this piece, Rhea joined the Vaudeville to play the heroine in Feuillet's *Romance of a Poor Young Man*. After touring for two weeks with a company producing *L'Etrangère*, she was offered an engagement as leading woman at the Imperial Theatre in St. Petersburg. The assassination of the Czar, Alexander II., caused the disbandment of the company, and Rhea then determined to go to London to study under John Ryder, who had trained Adelaide Neilson for the stage. One month after her arrival in London she played Beatrice at a matinee at the Gaiety Theatre. Henry Neville was the benedict, Jack Barnes the Don Pedro, and John Ryder the Leonato.

Harry Sargent, who happened to be present, believed that in Rhea he had found a second Modjeska. He engaged her forthwith for an American tour, and during her first season she played Adrienne Lecouvreur, Beatrice, and Camille. Arthur B. Chase succeeded Sargent as her manager, and she continued under his direction for three seasons. Other managers of Rhea were James W. Morrissey, Owen Ferree, Frank Cotter, W. D. Loudon, Rich and Maeder, Frank Dietz, and William Harris, who was also her leading man and originated the part of Napoleon in her production of *Josephine*. This play came into favor with the Napoleonic revival, and Rhea's success as the Empress exceeded any she had yet achieved.

Rhea was the first actress invited to lecture at an American university. At Ann Arbor, Mich., and at Cornell, she talked to the students about Napoleon and controverted Ingersoll's opinion that he was the incarnation of brutality. Besides being admired for her artistic gifts, Rhea was esteemed throughout the country as a social favorite, a gentlewoman of warm and generous instincts. Her retirement is a genuine loss to the American stage.

THE DRAMATIC MIRROR DATE BOOK.

The Dramatic Mirror Date Book for 1898-99 and 1899-1900 was published last week. This is the fourth issue of this book, and each year its immensely increased circulation and popularity have attested in the most practical manner its value. The new book is as complete as the former issues, and has some improvements which will emphasize its title as "the standard date book." It covers two seasons, and is handsomely bound in leather and gilt. The book is sold, as usual, for twenty-five cents.

IMPROVEMENTS AT THE HERALD SQUARE.

For the next six weeks the Herald Square Theatre will be in the hands of painters and decorators. Managers Evans and Mann having decided upon a thorough renovation of the house. The lobby will be somewhat altered, and a new scheme of decoration employed. Many improvements will be made in the interior, and when the theatre reopens in August it will be more attractive than ever.

RECORD OF LONG RUNS.

The following lists are published to comply with many requests for information in regard to the plays that have had long runs in New York city and in Europe respectively. THE MIRROR is indebted to Colonel T. Allston Brown for valuable assistance in compiling these lists.

Some years ago *Our Boys* headed the list of long runs in Europe, but *Charley's Aunt*, which ran for four years in London—from Dec. 21, 1892, to Dec. 19, 1896—now holds the record of long runs abroad.

A Trip to Chinatown holds the record of consecutive performances in New York city. Although the play was acted for the seven hundredth time at the Madison Square Theatre on March 26, 1894, it can only be credited with six hundred and fifty-six performances, as it was taken on the road for a few months while *A Texas Steer* was being presented at the Madison Square. It ran without interruption from Monday, Nov. 9, 1891, until Saturday, Aug. 12, 1893, when it was withdrawn from the Madison Square Theatre with an honest credit of 656 performances, of which 105 were matinee representations given during its term of 92 weeks.

Previously to that, *Adonis* had held the palm for longevity, it having been presented at the Bijou Theatre from Thursday, Sept. 4, 1884, until Saturday, April 17, 1886, with a score of 603 enactments. Its own predecessor in staying powers had been *Hazel Kirke*, which ran up the curtain at the inaugural of the Madison Square on Wednesday, Feb. 4, 1880, and continued there until its 486th performance on Tuesday, May 31, 1881. The best records before that had been credited to *George L. Fox's Humpty Dumpty*, which, at the Olympic Theatre, ran from Tuesday, March 10, 1868, up to Saturday, May 15, 1869, and was there played 483 times.

Antedating that was the original production of *The Black Crook* at old Niblo's Garden (burned in May, 1872), which achieved the distinction of attaining the first run of really notable length in this country. It held the boards there from Wednesday, Sept. 12, 1866, until Saturday, January 4, 1868, when it was



Scene from Prologue of Hagar and Ishmael.

withdrawn upon the occasion of its 476th presentation. These five pieces comprise the runs of great length thus far made in New York.

Edward Harrigan's introductory play at the present Garrick Theatre, *Reilly and the 400*, can only be credited with 202 consecutive performances, although it was acted 316 times before a successor was deemed necessary. *Reilly and the 400* was produced there on Monday, Dec. 23, 1890, and was presented 202 consecutive times, when the heated term forced a discontinuance on Saturday, June 20, 1891. Its reproduction occurred on Monday, Sept. 14, 1891, when 114 additional performances were given prior to its withdrawal on Saturday, Dec. 19, 1891. The last of the Hogs, which immediately followed, was acted 139 times before its farewell on Saturday, April 16, 1892. A subsequent revival there of *The Mulligan Guard Ball* equalled 130 consecutive performances, being almost equal to its original run of 153 times at the old Theatre Comique.

It should also be explained that *The Old Homestead* and other plays in the list are only credited with their longest run of "consecutive" performances in New York city, although a number of the plays cited have had other New York runs exceeding one hundred consecutive performances. *The Old Homestead*, for instance, ran for 321 consecutive performances at the Academy of Music—from Aug. 30, 1888, to June 1, 1889—including two weekly and the extra holiday matinees. The following season *The Old Homestead* ran at the Academy for two hundred and sixty performances—from Sept. 25, 1889, to May 10, 1890—and the third season it ran at the same house from Oct. 6, 1890, to Jan. 10, 1891, when Joshua Whitcomb was revived.

In some instances plays that were taken on the road direct from a New York run were presented without interruption for several seasons, but road records have been obviously omitted. Otherwise many of the plays in the New York city list would present a much more formidable record. *Le Voyage en Suisse*, for instance, according to the count of Colonel Brown (who managed the Hanlons in that play), was performed continuously 574 times, including the New York city and road performances.

LONG RUNS IN EUROPE.

Play.	Performances.
<i>Charley's Aunt</i>	Four years*
<i>Our Boys</i> (London).....	1302
<i>The Lucky Star</i>	1000
<i>Dorothy</i>	900
<i>Miss Helyott</i> (Paris).....	700
<i>Sweet Lavender</i>	600
<i>The Circus Girl</i>	500
<i>Our American Cousin</i> (London).....	497
<i>The Ticket of Leave Man</i>	457

* From Dec. 21, 1892, to Dec. 19, 1896, exceeding the number of consecutive performances of *Our Boys*.

<i>The School for Scandal</i>	404
<i>School</i>	381
<i>London Assurance</i>	380
<i>In the Banks</i>	374
<i>Paul Jones</i>	370
<i>Yeoman of the Guard</i>	350
<i>Joseph's Sweetheart</i>	350
<i>The Rivals</i>	350
<i>Peepo Day</i>	345
<i>Meg's Diversion</i>	330
<i>Black-Eyed Susan</i>	330
<i>The Streets of London</i> (Streets of New York).....	310
<i>Money</i>	300
<i>The Bungalow</i>	300
<i>Ruy Blas and the Blase Rouge</i>	300
<i>The Colleen Bawn</i>	278
<i>King Charlemagne</i>	273
<i>Clancarty</i>	270
<i>The English Rose</i>	210
<i>The Cabinet Minister</i>	200
<i>Venice, the Bride of the Sea</i>	200
<i>The Trumpet Call</i>	200
<i>Majorie</i>	200
<i>Doris</i>	200
<i>Uncles and Aunts</i>	200
<i>A Man's Shadow</i>	200
<i>London Day by Day</i>	180
<i>Rip Van Winkle</i>	175
<i>Red Waters Run Deep</i>	160
<i>Henry VIII</i>	150
<i>The New Wing</i>	150

CONSECUTIVE PERFORMANCES IN NEW YORK CITY.

<i>A Trip to Chinatown</i>	656
<i>Adonis</i>	603
<i>Hazel Kirke</i>	486
<i>Humpty Dumpty</i>	483
<i>The Black Crook</i>	476
<i>Reilly and the 400</i>	316
<i>George L. Fox's Humpty Dumpty</i>	321
<i>The Old Homestead</i>	321
<i>The Little Minister</i>	283
<i>Sowing the Wind</i>	282
<i>Nativity</i>	280
<i>Little Christopher</i>	253
<i>Rob Roy</i>	252
<i>The Girl from Paris</i>	250
<i>Evangeline</i>	245
<i>Charley's Aunt</i>	245
<i>The Wife</i>	239
<i>Pique</i>	238
<i>Too Much Johnson</i>	226
<i>The Rajah</i>	215
<i>Led Astray</i>	214
<i>Under the Red Robe</i>	210
<i>Pompey Cafe</i>	210

A PRODUCTION OF INTEREST.

Hagar and Ishmael, a Biblical drama by C. P. Flockton, the well-known character actor of E. H. Sothorn's company, was elaborately produced at St. Johnsbury, Vt., on June 23.

A MIRROR correspondent, who witnessed the performance, sends an interesting review of the production:

"Nestled among the beautiful green hills of Vermont is the little township of St. Johnsbury—a seat of learning. In the commodious Opera House of this charming little town the initial production of Hagar and Ishmael, a drama adapted from the Bible by C. P. Flockton, took place on Thursday evening, June 23. It may be frankly and honestly stated that the performance was a complete success. The elaborate scenery, properties and costumes were in perfect taste and historically correct. About one hundred ladies and gentlemen appeared in the production, and the local talent gave an admirable and intelligent rendering of the principal parts, as indeed everyone in the cast displayed a reverence for the beautiful story.

"The drama held the large audience by its simplicity and dignity. A slight touch of comedy in the first act, the feast of husbandry, with a quaint chorus and dance for the reapers and gleaners with their sickles and sheaves of corn, and the flower dance before Pharaoh, formed the lighter elements of the play. The music, selected from the old masters, was rendered with fine results.

"The drama will receive a formal production next season, as a leading actress who witnessed the trial performance has expressed herself as fascinated with the great possibilities of the part of Hagar.

"The cast was as follows:

Pharaoh.....	Carl H. Turner
Auletes.....	Charles W. Rutter
Abram.....	Elwin A. Sisley
A Scotchman.....	C. P. Flockton
An Aged Shepherd.....	Dr. C. F. O. Tinker
Cap Bearer.....	Frank Thompson
Stool Bearer.....	David E. Porter
Fan Bearer.....	Charles A. Colburn
Ishmael.....	Elizabeth Peck
Lathymus.....	Thomas N. Shufelt
Eon.....	Charles A. Forest
Sarah.....	Caroline S. Woodruff
Hagar.....	Mrs. George H. Frost
Timna.....	Elise A. Ranney
Beulah.....	Eva Louise Wilde
Matred.....	Fannie Ide
Alvah.....	Marjorie Ide
Nautchel.....	Emma L. Shufelt
Zephah.....	Mrs. Edson Randall
Samiah.....	Annie L. Ide
Anah.....	Charlotte A. Stiles

"The prologue shows the court of Pharaoh in Egypt. Pharaoh, an impassioned Egyptian, has fallen in love with Sarah, the beautiful wife of Abram, and has asked her in marriage, supposing her to be the sister, not the wife, of Abram. At the opening of the prologue Pharaoh has heard a rumor concerning the deceit which Abram has practiced, accuses him, listens to the prediction of the soothsayer that Abram shall yet turn from the door of his tent one that shall be born to him and suffer as Pharaoh suffers, and finally the Egyptian King turns Abram and Sarah from his court.

"Act I.—Since the prologue there is a lapse of about forty years. The prediction of the soothsayer is fulfilled by the casting out of Abraham's first born son, Ishmael, and his mother, Hagar, a bondswoman. This act of cruelty is at the instigation of Sarah and occurs during a feast given at the weaning of Isaac, Abraham's son by Sarah, his wife.

"Act II.—At the approach of night Hagar, with her dying boy, is alone in the awful desolation of the desert. 'Let me not see the death of the child,' are the pathetic words of the Bible. The mother, still in the belief of idolatry, is put to shame by the faith of the child, and at last appeals to the true God, and the triumph of a mother's love is revealed by the intervention of a higher power."

A scene from the play is published on this page.

THE HAMMERSTEIN TESTIMONIAL.

The great testimonial tendered to Oscar Hammerstein took place on Wednesday evening last, and was a decided success artistically and financially. The entire resources of the Madison Square Garden were utilized and a big crowd wandered over the immense building, stopping in each part of it long enough to see at least a portion of the performance. The entertainment at the Harlem Opera House was also a great success.

The big feature of the occasion was the great cake-walk, which closed the entertainment in the amphitheatre. Little Dick Gardner, dressed as Uncle Sam, led the way, and then came Tony Pastor, with Ray Bailey, of Genaro and Bailey, as his partner. The veteran surprised even his warmest admirers by his agility and the wonderful new steps he put in while striving for the prize. Among the others who took part in the event were Walter Jones and Marie Dressler, Charles Kirke and Mrs. Annie Yeamans, Charles Fremont and Kate Elinore, Richard Carle and Minnie Ashley, Charles A. Morgan and Clara Thropp, Lafayette and Josie De Witt, Edward Jose and Marguerite Sylva, John T. Sullivan and Amelia Summerville, David Warfield and Julia Lee, E. W. Sargent and Lizzie Derions Daly, and dozens of others. Charles Kirke and Mrs. Yeamans brought up the rear. Mr. Kirke was made up like Mr. Hammerstein and was applauded to the echo. When it came to a question of deciding who was to get the cake, the judges agreed to leave it to the audience, who decided by their applause and cheers that the coveted prize belonged to Walter Jones and Marie Dressler, who carried it off in triumph. The idea of the monster cake-walk was suggested by John J. Nolan, manager of the Black Patti Troubadours, and the details were carried out by Edward E. Rice, W. A. Brady, Tony Pastor and Ernest Hogan, the celebrated author of "All Coons Look Alike to Me."

The programmes in the amphitheatre, theatre and roof-garden were given almost in the order printed in last week's MIRROR, and everybody got more than their money's worth.

The net profits at the Garden were about \$5,200 and at the Harlem Opera House \$2,400, making a total of \$7,600. Mr. Hammerstein was not present at any of the entertainments.

ALFRED AYRES' APHORISMS.

Man's an animal that wears not well; they that know him best hold him lightest in esteem.

Some men think the greatest pleasure in having is to give; others that the greatest pleasure is in having to have.

TELEGRAPHIC NEWS

CHICAGO.

Notes of a Dull Summer Theatrical Season—
Hall's Personal and Professional Chat.
(Special to The Mirror.)

CHICAGO, July 2.

We are in the midst of the dull Summer theatrical season here, and it is relieved only by an occasional cool day that puts life into the playgoer, while all about hangs the odor of gunpowder from the prevailing war plays and the Fourth of July. To-night Weber and Fields and their associate fun-makers wound up one of the best month's business Chicago has seen in many a day at the Grand, and that theatre closes its doors for a time, leaving Harry Hamlin ample time to spend on the golf links. This leaves but four of the downtown theatres open, as the Great Northern will remain "dark" until the new St. Louis lessees take hold of it in August. How they will handle it I cannot state at the present time, for they have not yet made known their plans.

George Hoey, who did not produce his play, The Law of the Land, at the Great Northern last week, as he expected to do, is still here, but contemplates a trip to Frisco with his plays for production in the stock houses.

Carter's new war drama, Chattanooga, has pleased large audiences at the Columbia, and will no doubt enjoy a run. It is "full of thrills," as Amy Leslie puts in, and the pictures and the excellent company add much to the entertainment. In his breezy and hearty way Cyril Scott makes "the hit of the show." He is one of the best light comedians in the country, to my way of thinking, and always appears at home. Charlie Richmond is mainly and earnest as the hero, while Will Lackaye is a villain whom I would cheerfully book for six months in the House of Correction several times a year. All of the other star spangled actors, including Oscar Eagle, are good.

Bert Cootie and his wife, Julie Kingsley, leave for Frisco next Monday for five weeks of vaudeville, and will then play back to the Eastern circuit. They have heartily enjoyed their Chicago rest.

The wonderful business of Shenandoah goes on at McVicker's, and it will possibly be continued successfully until Aug. 1. Almost every member of the cast has been run over by a horse, and there have been several horses on Bob Roberts, including the one that did not win the Derby.

Manager John W. Dunne has given Mathews and Bulger the manuscript of their new play for next season, By the Sea Waves, by Lawrence Marston, and the two comedians are now hard at work preparing for rehearsals.

All of the player people in town went out to the Ball Park Wednesday afternoon to welcome their fellow-actor, A. Constantine Anson, the colt who ran away from Chicago to manage the New Yorks. The Captain's new boys failed to make good.

Even that mild-mannered, courteous gentleman, Gustav Tudeus, has caught the war fever. He opened his supplementary opera season at the Schiller with a fair performance of Erminie, and followed it with an excellent performance of Faust. Then he thought of the war craze and he announced The Merry War for to-morrow night. Any war the genial Gus has anything to do with is at least merry.

Otis Skinner came up to my police court last Monday morning and from a gypsy case I tried he got the ideas for a great Romany play. I have a farce-comedy plot up there every morning, but seldom a serious theme.

Colonel Hopkins could resist no longer, and for his State street house he announces to-morrow a revival of Old Glory, the Chilean naval drama reconstructed to fit the Cuban situation.

One of Roosevelt's rough riders, missing since the disastrous skirmish in Cuba, is a son of Colonel L. L. Sharpe, of this city, for so many years manager of McVicker's Theatre. Everyone here is hoping he will turn up all right.

I notice that our worthy Boston correspondent reports the discovery of a large anaconda in the Boston public library. Those who know him assure me that he never drinks, so I conclude that it must have been a book-worm, Boston size.

Manager Harry J. Powers will have very little rest this Summer, for he is down every day looking after the reconstruction of Powers' Theatre, formerly Hooley's, which will be a gem when it reopens in August.

My old friend Russell Bassett wandered into my down-town court last week. He has been very ill here at St. Luke's Hospital, but he is now practically a new man.

William Beach, formerly of the Henderson Stock company, left for New York Thursday. He has enjoyed his visit to Chicago immensely. Come again, Bill.

Your correspondent from New Albany, Ind., braved the odors of my down-town court the other day to call on me, and business at the police court the same day was interrupted by the receipt of the following telegram from Ed Giroux, dated New York: "Just met 'Red' Hamilton. Says he has eight weeks before curtain goes up with his troupe. Can you fill his open time at Bridewell, sixty-four? His address, Bench 13, Central Park." I wired back that the time was all filled—also the men who fill it.

Gerald Griffin, the comedian, is spending his Summer at the Eagle Lake Hotel, Eagle P. O., Wis. There's a patriotic actor for you! Pain's war spectacle of Cuba opened at the Coliseum Gardens last night before a large crowd, and will doubtless do well during the hot weather.

Not a theatre has changed hands here in the last twenty-four hours. This is a good sign. I hate to run a kaleidoscope.

"BIFF" HALL.

BOSTON.

The Hub Is Dead Dramatically—A New Music Hall Projected.

(Special to The Mirror.)

BOSTON, July 2.

The only theatrical change will be that at the Castle Square, where a double bill will be given, consisting of A Cup of Tea and A Southern Romance, the second play to be given for the first time in Boston by the organization. It is understood that a change of policy is going to be made, and that this production will be followed by other new pieces, although I can hardly see why such

a thing is necessary, as the old and tried works have not begun to lose their attractiveness.

So successful has proved Around the Town at the Tremont that Harry Askin has begun to arrange for a third edition of the work, and it looks as if he intended to make it run all through the Summer. Jack Mason has proved a regular magnet for the production, and has added greatly to its drawing powers. He is now thoroughly at home in the part. Mae Lowry is a clever comedienne, and Kittie Mitchell is another strong favorite.

The coming of the symphony players at Keith's will be the strong musical feature of the coming week. Max Zach will be the leader, as usual.

Pearl Eyttinge and Frederic Murray will revive the Fichter version of Monte Cristo at the Palace next week.

Tom Henry's Boston friends will be glad to know that there is to be no change in the resident management of the Columbia next season. It is evident that the management of the house appreciated the excellent work of the man who had been in charge of the house, and his marked popularity has had its effect. My congratulations to Mr. Henry and likewise to R. M. Gulick and Company. Mr. Henry will be located at Chestnut Hill Park, Philadelphia, until the middle of August, when he will return to Boston for another year.

Lizzie Morgan was one of the members of the Castle Square company who was especially well fitted in The Lights o' London. She gave an exceedingly strong bit of work, and was deservedly praised by all the Boston critics.

Madame Marius gave a talk about sentiment in music at the weekly reception of the Playgoers' Club this week. To illustrate her meaning she sang the lullabies of several nations.

There were two bits of real estate transactions in Boston last week that were of interest in theatrical circles. The first was the filing of the transfer wherein J. Harris Aubin releases to Abbey, Schoeffel and Grau, Limited, that portion of the Tremont Theatre situated on Haymarket Place, which was transferred to Mr. Aubin by Colonel Arnold A. Rand last year, as receiver of the affairs of Abbey, Schoeffel and Grau, at the time of that firm's failure. This transfer is very important, as it now sets at rest the final disposition of this property for a long time, as Abbey, Schoeffel and Grau, Limited, has transferred to the Tremont Theatre Amusement Company the property conveyed to them by Mr. Aubin. Another part of the above transfer is that the firm of Abbey, Schoeffel and Grau, Limited, has leased for a long term to the Tremont Theatre Amusement Company all of the property occupied by the Tremont Theatre, the consideration paid being quite large. As the matter now stands, the property is controlled by the above company, but John B. Schoeffel will act as the manager of the house, as formerly.

The other has to do with the Old Public Library building on Boylston Street where the Zoo was located. As I have already stated, this building is being remodeled to be turned into an up-to-date music hall to rattle the dry bones of Boston, but it was not until last week that the lease from the city was made out. It has been made to Walter B. Farmer, of Arlington, and it is on file in the City Auditor's office. It is dated ahead to July 1, and under its terms Mr. Farmer is to pay a rental of \$15,000 a year in twelve monthly payments of \$1,250 each, the first payment to be made on Aug. 1. This is \$5,000 a year less than the rental price charged to Charles F. Atkinson, when he took a lease of the property in 1897. Mr. Farmer is a man of wealth, but has not been permanently identified with theatricals. The amusement place will be opened as the Sans Souci by the middle of the month, and John Luce will be the press agent.

Speaking of real estate reminds me that John B. Schoeffel has just taken the lease of a fine large estate on Carleton Street, Brookline. Extensive repairs are being made on the property, which Mr. Schoeffel will occupy by Sept. 1.

Mrs. E. G. Sutherland goes to her Summer home at Siasconset the middle of next week, and will remain there until Fall. I had a chance to see the message which T. D. Frawley sent her from San Francisco, telling of the enormous success which her play, Fort Frayne, made there. I hope that Boston will have a chance to see it before another season is over.

At the souvenir matinee of the Castle Square next week the photograph of Mary Sanders in The Charity Ball will be distributed. In this play Miss Sanders made a charming Bess Van Buren. The house will assuredly be packed, as Miss Sanders is a tremendous favorite here.

They had Harvard Graduates' Night at the Pop Concert last Monday, and the enthusiasm was tumultuous.

Mae Emmons, one of the newcomers in Around the Town, made quite a hit when she was here with Frank Daniels in The Idol's Eye, but she has little opportunity to show her cleverness.

Thanks to the little regulation of Clara Lipman to charge a bit for the autographs which she writes in response to requests the funds of the Emergency Hospital received a substantial addition at the close of the engagement of The Telephone Girl at the Hollis. It was a kind idea of hers to remember that worthy institution which has done so much for theatrical people here.

Lillian Lawrence, leading lady of the Castle Square Stock company, will have the month of August for her vacation, spending the same in a trip to the Pacific Coast, where she will visit relatives. This will be her first real vacation since joining the forces of this theatre.

Gus Daly is one of the recent additions to Around the Town. He gives a number of bits and is especially clever in his imitation of Louis Mann in The Telephone Girl.

J. D. P. Wingate, manager of the Exeter Opera House, Exeter, N. H., delighted his Boston friends with a flying visit last week. He has a new enterprise in a spectacle showing the wreck of the Maine, which he gives at Hampton Beach.

Henry Woodruff was one of the members of the large class of '98 which graduated from Harvard this week. At the senior class dinner at the Vendome he led in the singing of the college songs, the other members of the class joining in the refrains. He will return to the stage next season, and has already signed with Daniel Frohman for the Lyceum company.

Horace Lewis has received a splendid offer from a London manager to cross the Atlantic to take the leading part in one of the

biggest comedy hits of the past season, which will be given there for an all season run.

Grace Atwell, who, until the season closed, played leads in Eugene Ormonde's Stock company at Columbus, Ohio, is now the guest of Mr. Ormonde's mother, Mrs. C. E. Knowles, at her Summer home at Wheeler's Point, Gloucester, Mass. Mr. Ormonde always spends a large part of each Summer at the same place.

Charles Mackay, of the Castle Square Stock company, has received many evidences of the public's liking for him, and while flowers and other presents have been sent him in quantity, the most recent gift received is somewhat unusual. Some one sent him a pair of white rats (not mice). They are supposed to be "trained," but their knowledge seems to lie in the direction of finding out and enjoying his fine toilet soaps and anything else which they can eat. They have had the freedom of his apartments and enjoyed themselves thoroughly.

In the last act of Lights o' London, the present bill at the Castle Square Theatre, J. H. Gilmour, as Harold Armistage, is obliged to take a flying leap out of a second-story window, over a shed to the centre of the stage. On Wednesday night he in some way miscalculated his jump, and the result was an injury to his ankle which prevented his going on with the part. In this emergency Ned Fowler, who had been playing a minor part excellently, was given Mr. Gilmour's character, and on Thursday he undertook the role at the matinee, and by evening played it with great credit to himself. Moreover, his youth added to the effectiveness of his performance.

Pearl Eyttinge, who has been engaged to play Mercedes in the revival of Monte Cristo at the Palace Theatre, has not been seen in Boston since the early days of The Clemenceau Case.

Maude Odell, after finishing her work as Mrs. De Puyster in the recent production of The Charity Ball at the Castle Square Theatre, left immediately for her home in Charleston, S. C., to enjoy a vacation of six weeks in a visit to her mother at that place. After that she will return to her place in the stock company of this theatre.

JAY BENTON.

PHILADELPHIA.

Hot Time in Quakerdom—Grand Opera House to Reopen—Opera at Woodside.

(Special to The Mirror.)

PHILADELPHIA, July 2.

Preparations on a grand scale are being made to celebrate the glorious Fourth here. Outdoor amusements are now in order, and the various resorts are all doing well. All our managers are out of town, so this week there is a lack of gossip or news theatrical.

Thomas F. Kelly, manager of the National Theatre, has left his Summer villa at Cape May, with the hope of gaining renewed strength in the mountain air.

The Grand Opera House will reopen July 4 for the production of The Liberty Bell, under the able direction of Charles M. Southwell, the popular manager of this house. Handsome scenery, costumes, &c., are promised, with the following cast: Hilda Hollins, Gertrude F. Quinlan, Fannie Hall, Jennie Reiffarth, Harold Blake, Raymond Hitchcock, Harry Luckstone, Douglass Flint, and a large chorus. The stage is under the direction of the noted Andy W. F. MacCollin, with John McGhie, musical-director.

The title of the Bijou Theatre, of which B. F. Keith is sole proprietor, is now being advertised as Keith's Theatre, and will be hereafter only known by that name. In spite of the oppressive heat the house is doing well and making big money. A number of prominent artists are now rehearsing a patriotic programme for the Fourth of July week.

The various parks continue next week with the same bands and attractions as noted last week, excepting Woodside Park, which changes from vaudeville to opera, producing The Mikado, with the company announced last week, and Annie Selton, Charles H. Drew, E. P. Temple, and J. F. Boyle, new additions.

Hot! Hot! Everyone is preparing to go out of town, so I will bid me to Cape May and gather in the ocean air and a few breakers.

S. FERNBERGER.

ST. LOUIS.

Operatic and Vaudeville Bills—Dorothy Morton's Birthday Present.

(Special to The Mirror.)

ST. LOUIS, July 2.

The double bill of The Pirates of Penzance and Cavalleria Rusticana at Uhrig's Cave this week has proven a drawing card, judging from the large attendance at each performance. The production of The Pirates was a very smooth performance, and Marie Bell, Gertrude Lodge, and Fred Frear did most excellent work in the principal parts, all three receiving most just and deserving applause for their good work.

Cavalleria Rusticana was rendered in a particularly strong manner, and the Santuzza of Dorothy Morton was a most agreeable surprise to her many friends and a credit to herself. It was the best work she has yet done here, and showed that she is a finished actress with a splendid voice. She received hearty applause at every performance. Tom Greene, the new tenor, as Turridu, also acquitted himself most creditably, and shared the applause with Miss Morton. Herbert Wilke also came in for a full share of credit, as did Miss Lodge and Miss Harrington. The chorus sang well and most effectively. Dorothy will be put on to-morrow night.

At the Suburban, too, Cavalleria Rusticana has been given during the week, with M. Guille as Turridu and Madame Stolze as Santuzza. Both did brilliant work, M. Guille in particular being very forceful and strong, and Madame Stolze most sympathetic and effective. The chorus was well trained and sang capably. The vaudeville included Montgomery and Stone, and Watson, Hutchings and Edwards. The attendance, except on one or two very stormy nights, was large the entire week. To-morrow night the bill will include Ross and Fenton, Watson and Hutchings, Montgomery and Stone, Lew Sully, and the Suburban Minstrels. Week after next the Shakespearean productions will commence.

The Hungarian Boys' Band proved a very strong feature at Forest Park Highlands this week, and their playing, especially when they played patriotic airs, met with the warmest kind of applause. Their classical work, too, was thoroughly appreciated. Williams and

Receiver's Sale of Real Estate
IN EQUITY.

By virtue of an order of the Court of Common Pleas of Lawrence County, sitting in Equity, the undersigned will expose to public sale on the premises, on the 20th day of July, A. D. 1898, at ten o'clock A.M., all that certain piece or parcel of land situated in the Second Ward of the City of New Castle, County of Lawrence and State of Pennsylvania, bounded and described as follows, to wit: On the North by Market Alley, on the East by Apple Alley, on the South by land of Johnston heirs, and on the West by Mercer Street, being lot number Fifty-eight (58) and the North half of lot number Fifty-seven (57) in the old Borough of New Castle, and being ninety (90) feet front on Mercer Street and extending back of uniform width a distance of one hundred and sixty (160) feet to said Apple Alley on the East.

Upon said lot there is erected a large brick building known as the Allen Opera House, fitted, designed and used for an Opera House since its construction; the lower front part of said building having been used and occupied as a licensed restaurant, and being the property owned by the New Castle Hall and Market Company.

And it is ordered and decreed by Court that the purchaser or purchasers of the property and franchises above described on complying with the terms of sale shall be vested with, hold, possess and enjoy the said property and all the rights, privileges and franchises appertaining thereto as fully and completely as the said New Castle Hall and Market Company now hold and enjoy the same.

TERMS OF SALE: The purchaser shall pay at the time the property is struck off to him ten per cent. of the purchase money in cash, and the balance of the purchase money in the following manner: One-third of the same, less the ten per cent. down in cash, at the confirmation of the sale by the Court, and the remainder in two equal annual installments from that date with lawful interest, to be secured by bond and mortgage on the premises. The bond and mortgage embracing attorney's commission, in case the same shall be collected by legal process.

DAVID MATTHEWS, Harrisburgh, Pa., Receiver.
S. L. MCCracken, New Castle, Pa., Attorney.

Walker made quite a hit, as did in fact all the other vaudeville attractions, which included Lorenze and Allen, Irma Orbanas, Madeline Shirley, and several others. To-morrow night, Sunday, the Hungarian Boys' Band will begin their final week here, much to the regret of the Highlands patrons, and the other acts on the bill will be Lizzie B. Raymond, Robetta and Doretto, Johnny Carroll assisted by Adelaide Crawford, Mathews and Harris, and others. The attendance this week has been very large.

Koerner's Garden played to very large business this week. Several nights were made special ones and extra features introduced. The act of Wells and Barron was particularly well received, and Lew Hawkins, who will remain indefinitely, caught the audience again with his fun. The other entertainers were Fish and Quig, Edna Barrett Marshall, McCarthy and Reynolds, McMahan and King, and Ethelia Levy. To-morrow night a new bill will be put on with many new features.

To-night Athletic Park, after having been closed a week for preparations, will open with Pain's pyrotechnic spectacle Cuba. Among the specialties and tableaux presented will be the reproduction of the blowing up of the Maine, and Dewey's victory at Manila. The production will remain for three weeks.

Klondike Park had a very fair week in spite of threatening rainy weather for several nights. Besides the chutes several good features were presented. Among the best were Gavreloff, in his smoke painting act; George Yaeman, a St. Louis boy fast coming to the front as a dialect German comedian, and the Sisters Escher, in dancing, and Miss Lizette, in her songs. To-morrow night a new bill will be put on.

Manion Park, in Carondelet, had a fine week under the management of Lewis and Ernest. Sharpe and Flat, Eva Tanguay, and Gardner and Gilmore were strong features, while Lewis and Ernest in a burlesque, The Troublesome Inventor, made a big hit. To-morrow night and all next week the feature will be Lewis and Ernest's Military Minstrels.

The Oakland, also in Carondelet, is doing a good business with its stock dramatic company, changing the bill each Sunday.

Sam Ables, of the Republic, is doing the press work for Lewis and Ernest at Manion's Park.

The members of the Dorothy Morton Opera company, at Uhrig's Cave, presented Miss Morton on her birthday last Tuesday with a \$150 silver dressing-case set. The presentation was made after the duet between Alfio and Santuzza in Cavalleria Rusticana. O'Neill Ryan, a prominent attorney of this city, made the presentation, and Miss Morton responded in a speech.

Fred Frear, of the Dorothy Morton company, was a member of the Stewart Opera company, the first operatic organization to play at Uhrig's Cave, filling the Summer of 1879 there.

Lewis and Ernest, of Manion's Park, gave a supper to the members of the press last night that was thoroughly enjoyed.

W. C. HOWLAND

CINCINNATI.

The Fourth to Be Truly Glorious—Maritana Americanized—Notes.

(Special to The Mirror.)

CINCINNATI, July 2.

All the Summer resorts are bending their energies to see that the Fourth is celebrated in the proper style. Special programmes of all sorts have been devised to entice the people from their homes on that patriotic day.

The Boston Lyric Opera company, at Chester Park, will give an Americanized version of Maritana, with J. K. Murray, Clara Lane, Henry Hallam, and all the others in the cast. Judging from the splendid success of the last two productions a fine performance may be safely predicted. A complete change of bill has been made at the vaudeville theatre, and music, fireworks and a balloon ascension will be other features on Monday.

Coney Island will run steamers every half hour Monday, and even then may have diffi-

culty in transporting the people who will want to go there. Fireworks illustrating the recent victories of our army and navy will be set off, and a gala time will be enjoyed by everyone.

At the Ludlow Lagoon for the week beginning to-morrow the amphitheatre will be occupied by Mlle. Irma Orban and her trained cockatoos; Will E. Nankeville, the Van Aukens, Miss Eva Tanguay, and Hadj Lesak. Fourth of July will receive due attention from the management.

The Zoo will give a varied programme of music and fireworks on the Fourth, and on Tuesday and Friday will occur the regular semi-weekly promenade concerts.

Work will soon be commenced on Heck's Vine Street Museum—formerly Avery's—and by Fall it will be one of the coziest places of entertainment in Cincinnati.

WILLIAM SAMPSON.

WASHINGTON.

Improvements at the Lafayette Square—New Roof-Garden—Other News.

(Special to The Mirror.)

WASHINGTON, July 2.

The Lafayette Square Opera House will open for the season Sept. 19 with the first production in this country of The Hotel Topsy Turvy. During the Summer large passenger elevators will be installed, and an additional lift to the upper dressing rooms for the benefit of the performers will be a welcome addition to the stage.

The Columbia Theatre Stock company has been very successful with Esmeralda, presenting a most excellent performance to large business. For next week Innocent as a Lamb will be the bill. The Professor will follow.

A performance will be given at the Grand Opera House July 12 for the benefit of the District Volunteer Relief Fund, when Bert Riddle's comic opera, A New Year's Reception, and the comedy, A Mouse Trap, will be given by the Columbia Opera and Dramatic Club.

Next week the Parry Opera company at Glen Echo will give as a successor to Fra Diavolo, which is playing to excellent business, Erminie, Richard Carroll being specially engaged for Ravennes. With Frank Deshon as Caddy, much amusement is in store for the patrons of the Glen. As an extra attraction July 4, Leo Stephens, the aeronaut, will make a balloon ascension and parachute drop from the grounds.

The Camp Alger Vaudeville Theatre, under the management of Robert P. Murphy and E. T. Barrett, opened at the soldiers' camp last Saturday night, and the following are the entertainers: Harry Spencer, Mildred Connors, West and Fowler, Mignon Gilbert, Arthur Tempest, Reed and Halvers, May Jordan, Price and Steele, and Marie Leslie. The entertainment commences after dress parade, and the curtain drops fifteen minutes before taps. Business has been very satisfactory. Joseph M. Kenney, late of the National Opera Comique company, is the business manager.

W. Francis Thomas has secured a lease of the summit of the Union Street Railroad Station at Georgetown, and will run it as a roof-garden. The season will open to-morrow night, Sunday, with a sacred concert, followed by a vaudeville bill. The roof-garden, which is on a level with Prospect street on one side, overlooks the Potomac River on the other. It will accommodate 3,000 people, and is reached by elevators.

At Manager Sam Gassenheimer's Summer Garden the new people this week comprised the Dekimas, William L. Thornton, Louis Piel, Lawrence Jenkins, Howard and Mack, and Johnnie Ford. The attendance tests the capacity nightly.

Charles A. Shaw has decided not to accept the position of hotel clerk of the United States Hotel at Atlantic City, having engaged with Managers Allen and Towers, at Glen Echo, as treasurer, relieving his brother, Jed Shaw, who will go West for a rest.

Florence Wilberham is the new ingenue of the Columbia Stock company, succeeding Margaret Mayo. She will make her first appearance in Innocent as a Lamb next week.

JOHN T. WARDE.

CUES.

Helene MacDonald, of Weber and Fields' company, and Fred W. Crosby were married at Chicago, on June 21.

Kiralfy's present naval spectacle at Earl's Court, London, may be seen here next season at Madison Square Garden.

Charles Arnold will appear as Jones in What Happened to Jones, at the Strand Theatre, London, on July 12.

George R. Sims will furnish the next new melodrama for the London Adelphi. The stagehands have long been waiting for a worthy successor to Lights o' London and The Romany Rye.

The actor out of engagement may be reasonably sure of offers if he but make his want known through THE MIRROR.

Colonel T. Allston Brown is engaging Robert B. Mantell's company for next season.

William B. Cahill, the popular character actor, gave a highly successful entertainment July 2, at Hibernia Hall, Sheepshead Bay.

Nobody's Fool, the comedy drama in which John A. Stevens, its author, is to star next season, is to be produced by Osmond Tearle at the Alexandria Theatre, Liverpool, in August.

J. Hay Cossar and Fanny Cohen will not go with Among the Breakers as announced.

Wallace Munro returned to the city last week from Valley Forge, where he has been the past four weeks collecting data for his historical drama of that title, to be produced by a prominent actor the coming season.

Herbert Labadie closed his regular season in New York State June 24.

The Grand Opera House at Hazelton, Pa., has passed under control of Markley and Appel, lessees of the Grand Opera House at Harrisburg. It will be added to their chain of theatres. This firm are now lessees of houses at Harrisburg, Lebanon, Pottsville, Hazelton, and Carlisle.

OPENINGS ANNOUNCED.

Humanity opens its fifth season in Rochester, N. Y., Sept. 12.

Burr McIntosh will begin his starring tour in A War Correspondent early in October.

IN SUMMER PLACES.

Grace Forrest is enjoying a few weeks' visit to relatives in Toronto, Canada.

Nan Engleton, after a successful season of forty-five weeks with A Boy Wanted (Western), will rest at Ocean City, Md., for the Summer, preparing a novel specialty to play next season in vaudeville.

Recent arrivals at the Actors' Colony at St. James, L. I., are Mr. and Mrs. Joe Ott and W. C. Cameron.

John C. Fowler is hunting and fishing at Otisco Lake, N. Y., where he will remain until Sept. 1.

Howard C. Ripley and Arthur W. Bogart, correspondents of THE MIRROR at Providence, R. I., and Elizabeth, N. J., are enjoying their annual Midsummer outing at Edgartown, Mass.

George E. Murphy is spending his Summer at Crescent Beach, near Boston.

George Mack will rest for the Summer at Winthrop, Mass.

Gertrude Roosevelt will summer at her home, Cambridge, Mass.

Lottie Wilkins is enjoying a vacation at her home, Providence, R. I.

Juliette Farish is spending her vacation at her home in St. Louis.

William Burrell will spend July at Columbus, O.

John Craig and Mrs. Craig (Mary Young) are passing the Summer at their cottage in Mt. Vernon, N. Y.

Laura Millard will be at Tatamagouche, Nova Scotia, this Summer.

Eugenie Blair, her daughter, and her mother, Mrs. Wren, will spend the Summer in Europe. William Bramwell, Miss Blair's leading man, will also be of the party.

Manager A. H. Sheldon, of the People's Theatre, divides his time between New York and Atlantic Highlands.

Ada Walters, daughter of Jule Walters, of Side Tracked fame, has returned from the Cardome Visitation Academy at Georgetown, Ky., and is spending her vacation at her father's home.

Eugene Tompkins, manager of the Boston and Park theatres, Boston, is summering at the Poland Springs House, South Poland, Maine.

George W. Magee, manager of the Grand Opera House, Boston, is summering at Tuf-tonboro, N. H., a place in the White Mountains ten miles from any railroad station.

Cyrus Riddell is spending his vacation at the home of his sister, Mrs. Harry Bloodgood, intervale, N. H. He has had several very successful fishing trips, camping on the side of Mount Washington, and fishing the streams three days, and coming home with 167 trout.

Edward Heyd will spend the Summer at his sister's cottage, "Wildairs," Orchard Beach, Port Stanley.

Elma Gillette spent the Fourth with friends at Long Branch.

Charles W. Allison will spend the Summer at Mount Prospect, near Baltimore, Md., with his brother, James S. Allison.

Addison Pitt, after a season of thirty-five weeks with the Cummings Stock company, is resting at his home, Port Chester.

Veva M. Conway has closed an engagement of sixty-one weeks with the Spooner Dramatic company, and is resting at her home, Troy, Kansas.

Mr. and Mrs. Harry Carleton have opened their cottage at Northport, Me., for the Summer.

Helen Guest is spending the Summer at the home of her parents in Boston.

Fanny Denham Rouse, with her sister and her brother-in-law, Edwin F. Gillett, is at Mountainvale, Sullivan County, N. Y., where she will remain until rehearsals for A Contented Woman are called.

Francis Wilson is visiting friends in Massachusetts.

Mrs. Fiske will spend her vacation in the Adirondacks. She will leave the city on Thursday.

Edwin Knowles will take a month's vacation on the borders of Lake Ontario. He can close his office at the Fifth Avenue Theatre and leave without a care, as his season is booked completely with attractions of the best class.

Vivian Bernard, now fully recovered from her prolonged serious illness, is enjoying the ocean breezes at the cottage of her husband, Adolph Bernard, at Blue Point, Long Island.

W. H. MacDonald has gone on a trip to the Maine woods.

H. C. Barnabee will summer at the Thousand Islands.

William C. Stewart will be the guest of Manager Henry W. Savage, of the Castle Square Opera company, on board his yacht, the Gleam, making a trip to the Bay of Fundy and the Gulf of St. Lawrence.

Mr. and Mrs. Edwin Mordant (Virginia Stuart) and "Beauty" will spend the summer at Sayville, Long Island, the guests of Mr. and Mrs. Frank L. Davis, at the Davis cottage.

Among the professionals summering at Willow Dale Park, Massachusetts, are Marion De Boise, May Bryant, Joe Kelley, Sam Lucas, Thomas Casey, Frank Meade, Cora Merrill, Iona Burgess, Orville Cushing, and W. J. McCormack.

Jane Forrest, who sang the soprano part with the 'Way Down East Quartette, has gone to Los Angeles for the Summer. She has received an offer from Manager McCormick for the Broadway Theatre Opera company next season.

Josephine Brittain, who was prostrated with the heat last Wednesday while cycling on the Boulevard, left town Saturday to enjoy a two weeks' stay in the Adirondacks.

Mrs. Edwin Arden and daughter have returned from Europe. Mr. and Mrs. Arden will visit Mrs. Keene for the Summer.

Mr. and Mrs. John Drew and daughter are enjoying the London season. Mr. Drew will return in early August. Mrs. Drew will visit Germany.

Manager Edwin P. Hilton is spending the hot term at the resorts in Wisconsin, but is in

Chicago much of the time arranging for his next season with The Gay Matinee Girl, opening about Aug. 21.

J. Duke Murray will sail to-day (Tuesday), for Cape Elizabeth, Me., where he will spend the Summer.

Christie MacClean is studying her new part in Devil's Island while enjoying the sea breezes of Asbury Park.

Lucia Moore and Master Argyle Moore spent the Fourth at Newport.

Managers who wish actors always consult the columns of THE MIRROR in order to find out what actors are at liberty.

MARIE WAINWRIGHT'S DAUGHTERS.

Marie Wainwright, who arrived last week from Paris with her daughters, Gertrude and Mayhew Slaughter, is to spend some weeks at the Whitney Homestead, a comfortable and delightful Summer home at Nahant, Mass. This resort is livelier than usual, owing to the fact that Battery A, Heavy Artillery, is encamped there. Miss Wainwright's daughters are especially fine musicians, Miss Gertrude being an accomplished pianist with years of hard study back of her, and Miss Mayhew possessing a contralto voice of great beauty and cultivation. When they were children their musical education was undertaken by Mrs. Harriet E. Teal, of Nahant, the present proprietress of Whitney Homestead. From the years of early girlhood, Mrs. Teal gave them her care and oversight until they went to boarding school. Since finishing school the young ladies, now well out of their teens, have traveled and studied in Europe and elsewhere, while their mother has been professionally engaged.

ACCIDENT TO JOHN J. BURKE.

John J. Burke, the well-known comedian, who has been resting at Sea Cliff, L. I., for some weeks past, met with a very serious accident on Friday last. He was bathing, and while diving from the float, struck his head on a rock and did not come to the surface. Alice Goodwin, an actress who was in the water at the time, dived and brought Burke up. Several people helped to bring him ashore, and every effort was made to revive him, but in vain. He was finally decided to send him to Bellevue Hospital, New York. His wife, who was visiting relatives in Canada, was notified, and started at once for this city.

NOTES OF THE AUSTRALIAN STAGE.

What Players Are Doing in Southern Seas—Vaudeville Regnant Everywhere.

(Special Correspondence of The Mirror.)

SYDNEY, April 23.

Williamson and Musgrove's Two Little Vagabonds was recently at Broken Hill, which has also been visited by George Moore, who is proceeding to Western Australia.

The Cowan Dramatic co. is in Tasmania. The Melbourne Alexandra is closed, Dan Barry having gone on tour.

No tenant has yet been found for the unfortunate Sydney Palace, the most beautiful theatre in the Southern hemisphere.

McVicar is Pattie Browne's business-manager in Australia.

Gladys Leigh has organized a vaudeville co. for New Zealand.

Darward Lely is in New Zealand.

The Tiller Troupe at the Sydney Tivoli has made a hit with The Quakers—a ballet.

The Lynch Family Bell Ringers are in South Australia.

Evoc's Brothers' Circus is in the New South Wales provinces.

The Star Spangled Banner "forms a popular feature in the programme of most traveling companies throughout the colonies.

Harry Rickards is at Perth, Western Australia.

The Kellimo Family are at the Melbourne Opera House.

Austin Rudd is leaving Sydney for Western Australia.

Lillian Tree has reappeared at the Sydney Tivoli.

Fitzgerald's Circus is doing well in New Zealand.

Peggy Pryde is to open at Sydney Tivoli on May 14.

Alf Lawton and Aggie Grey are at Fremarolle, Western Australia.

Addie Place, a fine soprano, is Harry Rickards' latest colonial discovery.

Fanny Wentworth is a big success in New Zealand.

Philip Newbury and Madame Spada have started cheap Saturday concerts in Melbourne.

The Payne Family are at Geraldton, Western Australia.

Harmon's Circus has left Sydney for Adelaide.

The Haytors had a big benefit at Sydney Tivoli before leaving for Western Australia.

Harry Coghill's Variety co. is in the Victorian provinces.

Billy Kersands and his minstrels are expected shortly in Australia.

Wilson Barrett insists that Hamlet should be represented as a young man and Juliet as a girl of fourteen.

At the Sydney Criterion Charles Cartwright will follow The Idler with Moths.

The White Squadron at the Sydney Lyceum continues a big success, the audience nightly joining in singing "The Star Spangled Banner."

George Rignold is still at Brisbane Opera House with Tommy Atkins and similar plays.

The Pollards are concluding their Djin Djin tour in New Zealand.

British Born is the latest novelty at the Perth, Western Australia, Theatre Royal.

At the Melbourne Royal The Work Girl has replaced When London Sleeps.

Kate Howards is preparing for a Tasmanian tour. A Royal Divorce has replaced The Babes in the Wood at Melbourne Princesses.

Phil Goshier, the scene painter, has accepted the position of decorative manager of the Wunderlich company, Sydney.

Frank Thornton's New Zealand tour was not a financial success.

The takings at Her Majesty's, Sydney, during Wilson Barrett's ever King Nights were the largest recorded in the history of the theatre. He is now appearing in Hamlet.

At the Sydney Criterion The Tree of Knowledge is being given by Charles Cartwright to moderate but enthusiastic audiences.

Bland Holt is crowding the Sydney Royal with The Coffer King. The White Heather to follow.

At Sydney Lyceum Phantoms is the attraction.

Two Little Vagabonds did not catch on in Brisbane and their places have been taken by a variety company.

Williamson and Musgrove's The Sign of the Cross company has done well in New Zealand.

The attraction at the Melbourne Alexandra is Uncle Tom's Cabin with new features.

At the Brisbane Opera House George Rignold has produced The Romany Rye.

Kennedy, the Scottish vocalist, is in Melbourne. The Elite Vaudeville company, with Pope and Sayles, has had good business at Adelaide Biju.

Harry Rickards' company at Perth, Western Australia, includes John Coleman, J. W. Winton, and the Waldrons.

Virgie Vivienne was thrown from her horse recently in the Westralian capital, but escaped with a severe shaking.

Santa Vaudeville company is successfully touring Northern Queensland.

Profe-sor Norton B. Smith, horse trainer, has returned to Sydney after a tour around the world.

Al Bellman and Lottie Moore, also the Huines, are at the Melbourne Opera House.

Willie Freaser is coining money in the New South Wales provinces.

JOHN PLUMMER.

MATTERS OF FACT.

Charles Fish will manage the Mahoning Opera House at Painesville, Pa., the coming season. Painesville is a good show town with adequate railroad facilities.

The Castle Square Opera company, which has proven to be the most successful repertoire opera organization in many seasons, will commence its fourth season Sept. 12. Voices for the chorus are heard at the American Theatre every Tuesday, at 2 o'clock.

Samuel Freedman, a bright and original press agent, will undertake to do press work and booking for attractions during the Summer months. He continues with Julia Arthur next season.

Julia Hurley can be signed for characters or comedy roles. Her address is 446 Plymouth Avenue, Buffalo, N. Y.

J. Duke Murray, for a number of seasons identified with Augustus Pitou as business-manager of the Grand Opera House and his attractions, has received several very tempting offers since the severance of his connection with the shore manager, none of which he has as yet accepted.

Nettie Black, who has played leading parts in A Trip to Chinatown, Fantasma, and The Geese, invites offers for next season. She is considered a handsome woman, with a fine figure, and the possessor of a well cultivated soprano voice.

Mona Carrington, playing juveniles and leads, is open to consider offers for next season. She should be addressed at Verna, Mich.

The Academy of Music at Orangeburg, S. C., will hereafter be under the control of H. C. Wannamaker. The theatre is a modern structure, having been recently remodeled. It has a capacity of 750, and plays only good attractions.

Addison Pitt, who has just closed a thirty-five weeks' engagement with the Cummings Stock co., will consider proposals for next season.

Mr. and Mrs. Herbert E. Sears, who last season played Mr. Brabazon and Mrs. Fretwell, respectively, in Sowing the Wind, have not closed for the coming season.

M. M. Gutstadt, manager of the Lyceum Theatre at Ithaca, N. Y., will arrive in New York this week for a month's sojourn to book attractions for his house. He will have headquarters at 1440 Broadway.

J. Horace Miller may be seen on the gay Rialto about once a week now, looking after the interests of the Miller Costuming Company. Since they have established their New York offices in the Broadway Theatre Building they are booming things in New York as well as Philadelphia.

R. Aug. Hewlette, the comedian and theatrical director, who conducted the Orpheum Stock company, Denver, the past season, and upon the closing of that enterprise piloted Bertram's Pulse of New York the remainder of the season, in conjunction with Josephine Howard, juvenile and ingenue, is at liberty for the coming season.

Owen Farree has looked Cuba's Vow for a tour of the Pacific Coast. He is now engaged in booking a Summer and Winter tour for John Fay Palmer's Egyptian of Pompeii as well as the tour of Harry Gibson in The Jolly Irishman.

James H. Love has been unusually successful in piloting the Miss Francis of Yale company through his native West.

Arthur C. Alston has secured the rights to inherited from Maude Granger, who starred for two years under his management in the drama. He will let it out to stock companies on royalty this Summer and next season.

Ethel Barrington's performances in many leading roles with the Forepaugh Stock the past season brought forth many laudatory notices from the Philadelphia press. She has returned to the city and may now be addressed at 124 West Thirty-fourth Street.

Alice Kauer, with offices at 1452 Broadway, is the exclusive agent for the play A Social Highwayman. It has been a big drawing card with stock organizations and can now be leased by first-class repertoire companies.

John C. Fowler played the leads at the Lyceum Theatre, Brooklyn, last season, showing himself to be an actor of much versatility by the range of parts he portrayed. He is open to offers.

Inherited, in which Maude Granger starred for two seasons, is offered on royalty to stock companies by Arthur C. Alston, at the Broadway Theatre Building.

Harry F. Winsman's whistling specialty has long been a feature with Davis and Keogh's attractions. He has not signed with these managers for next season, and therefore invites offers.

Robinson's Opera House, the family resort of Cincinnati, has been entirely remodeled and rearranged. It is for rent for next season, and communications should be addressed to John D. Davis, the agent for the property.

Berencie Wheeler sailed for Paris last Saturday on the La Bourgogne, to order gowns which she will wear in George H. Broadhurst's new farce, Why Smith Left Home, in which she will play Mrs. Smith. Miss Wheeler will return on July 23, on which date rehearsals will begin.

OBITUARY.

Joseph Kahn, father of Jack Kahn, lessee of the Columbus Theatre, died at his home in this city on June 28, aged sixty-two years.

Charles Krause, father of Mrs. Ernestine Kreling, proprietor of the Tivoli Opera House, San Francisco, and of Charles Krause, Jr., treasurer of that house, died in that city June 22, after a brief illness.

Mrs. Mary Perkins, mother of Harry Perkins, vaudeville actor, and sister of May Britton, of Kilroy and Britton, died at St. Luke's Hospital, in this city, June 21, after undergoing an operation for tumor. The deceased was aged forty-five years. She was a sister of Ed Rowland, manager Lincoln J. Carter's Heart of Chicago.

Joseph Hampshire, known to the circus and theatrical world as Joe Baker, died in Philadelphia on June 22. He was probably the best horse carver in America. Born in Yorkshire, England, in 1827, he had served since 1847 James Robinson, Van Amburgh, Dan Rice, Barnum, Forepaugh, Comp. and many other circus wonders. For the past fifteen years he had been connected with H. C. Miner's New York theatres.

Married.

CROSBY-MACDONALD.—Fred W. Crosby and Helene MacDonald, at Chicago, Ill., on June 21.

STEELE-HARTE.—Harry Milford Steele and Jessamy Harte, at Plainfield, N. J., on June 27.

PEARSALE-HUNTER.—At Brooklyn, N. Y., June 22, John T. Pearsale and Edythe Hunter.

Died.

HAMPSHIRE.—Joseph Hampshire (Joe Baker), in Philadelphia, Pa., on June 22, aged 71 years.

JEROME.—At Fair Haven, N. J., on Tuesday, June 28, Charles F. Jerome, aged 40 years.

KRAUSE.—At San Francisco, Cal., June 22, Charles Krause.

KAHN.—Joseph Kahn, in New York city, on June 28, aged 62 years.

PERKINS.—In New York city, June 21, Mrs. Mary Perkins, of tumor.

AN up-to-date Farce Comedy, for 15 people, with two strong comedy parts, suitable for lady and gentleman. Address G. H. Hines.

A PARTNER with \$2,500 wanted to join owner in producing an up-to-date Farce Comedy. Address L. Hines office.

WANTED.—A young, handsome, talented sourette who can sing, dance and act. Address L. Hines.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Mirror office is open and receives advertisements every Monday until 7 P. M.

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SUMMER SUBSCRIPTIONS.

Members of the profession going out of town for the Summer may subscribe for THE MIRROR from this office for one, two or three months upon the following terms: One month, 45 cents; two months, 85 cents; three months, \$1—payable in advance. Address changed as often as desired.

CURRENT AMUSEMENTS.

Week Ending July 9.

New York.

OLYMPIC (Third Ave. bet. 129th and 130th Sts.), Closed.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), Closed.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), Closed.
COLUMBUS (125th St. nr. Lexington Ave.), Closed.
CENTRAL OPERA HOUSE (67th St. nr. Third Ave.), Closed.
PLEASURE PALACE (56th St. bet. Lex. and Third Aves.), Continuous Vaudeville—1:30 to 11:00 P. M.
CARNegie HALL (Seventh Ave. and 57th St.), Closed.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave. 43d and 41st Sts.), Closed.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), Closed.
EMPIRE (Broadway and 40th St.), Closed.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), The Telephone Girl—Revival—8 to 14 times.
CASINO ROOF-GARDEN (Broadway and 39th St.), Vaudeville.
KNICKERBOCKER (Broadway and 38th St.), Closed.
HERALD SQUARE (Broadway and 38th St.), Closed.
GAHRICK (38th St. East of Sixth Ave.), Closed.
KOSTER & BIAL'S (145-149 West 34th St.), Vaudeville.
MANHATTAN (1385-1387 Broadway), Closed.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
BIJOU (1239 Broadway), Closed.
WALLACE'S (Broadway and 30th St.), Closed.
DALY'S (Broadway and 30th St.), Closed.
WEBER AND FIELDS' (Broadway and 29th St.), Closed.
SAM T. JACK'S (Broadway and 29th St.), Burlesque.
FIFTH AVENUE (Broadway and 29th St.), Closed.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MIRER'S (219-214 Eighth Ave.), Closed.
MADISON SQUARE (24th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed.
EDEN MUSE (West 23d St. nr. Sixth Ave.), Shows in Wax—Concerts and Vaudeville.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), Continuous Vaudeville, 12:00 P. M. to 11:00 P. M.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), Closed.
IRVING PLACE (Southwest cor. 15th St.), Closed.
KEITH'S (East 14th St. nr. Broadway), Continuous Vaudeville, 12:00 P. M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed.
TONY PASTOR'S (Tammany Building, 14th St.), Continuous Vaudeville—12:30 to 11:00 P. M.
STAR (Broadway and 13th St.), Closed.
GERMANIA (147 East 8th St.), Closed.
LONDON (225-237 Bowery), Closed.
PEOPLES' (199-203 Bowery), Closed.
MINER'S (165-169 Bowery), Closed.
THALIA (46-48 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed.
PARK (383 Fulton St.), Closed.
HYDE AND BEHMAN'S (Adams St. nr. Myrtle Ave.), Closed.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Etn. Pl. nr. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), Closed.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (391-397 Jay St. nr. Fulton St.), Closed.
EMPIRE (101-107 South 6th St.), Closed.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed.
GAYETY (Broadway and Middleton St.), Closed.
BIJOU (Smith and Livingston Sts.), Closed.
MONTAUK (265-267 Fulton St.), Closed.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed.

A COMPANY QUARANTINED.

A THEATRICAL company—said to be a company of comedians—is quarantined on a barge near the shore of Seneca Lake, in the vicinity of Geneva, in this State. The company went to Geneva, in the course of a tour of small towns, to entertain the inhabitants of that village. The health authorities of that place, acting upon a warning from the authorities in other places that had been visited by the company, would not permit the actors to appear, and isolated them on the lake.

A statement forwarded to the State health authorities at Albany by a local official declares that smallpox, of which there are sev-

eral cases in Western New York towns, can be traced to this theatrical company. There is no proof in the official reports thus far published that this is a fact. But with the usual tokens of fright that are shown upon any outbreak of a contagious disease in a rural community, the rural press in the case of this theatrical company is living up to the most respected of rural traditions. Some of these local newspapers appear to have proceeded upon the theory that the theatre is naturally a pest house, that acting and smallpox are related, and that players should be shunned like the pestilence.

There is probably no authentic record that smallpox originated in the theatre, or that play-acting and this disease respectively represent cause and effect. It may be probable that the smallpox which has excited the local health officials in Western New York to the act of quarantining a theatrical company may have been started on its course by some person in an audience quite innocent of the offense of acting; and if members of this particular theatrical company are suffering from the disease, it is more reasonable to suppose that they caught the disease from non-professionals in their travels—and, therefore, that if they had not gone abroad with the desire to amuse the public they would have escaped smallpox—than it is to presume that the disease originated with the players and that they went forth with malice aforethought to spread the infection alike among the just and the unjust. One reading some of the alarmed and alarming comments in various newspapers rural to Western New York, if constituted that way, might be led to believe that this particular theatrical company, conscious of its own infection, had swooped down upon local communities with the fell purpose of spreading misery and contagion.

The bald fact, in the absence of any proof that the smallpox mentioned originated with this company, is that it might as probably have been spread from a church congregation. And it is by no means impossible that members of the company in question might themselves have caught the disease while attending church, as many players go to church in the intervals between their duties as entertainers. This will all strike the newspapers of Western New York that have anathematized this particular theatrical company as responsible for smallpox as a heretical delusion. But such newspapers usually are as weak in diagnosis as they are wanting in philosophy.

COMMUNITY ENTERTAINMENT.

THE universality of the desire in human-kind to act is recognized. All are born with "the dramatic instinct," although its development depends upon circumstances, and in some it is cultivated while in others it is repressed. Every small community has among its population a clown, a comedian, and even a tragedian. There is little formal opportunity for local actors to give taste of their metal, but informally all of them give way to the spirit that moves them to entertain those about them that are less gifted or that are constrained by a dominant modesty from performing for the pleasure of their fellows. A fine example of community entertainment is furnished by this report from a local paper of an event at Kirkersville, a hamlet near Newark, O.:

The entertainment given by our saddler last Saturday night was one of the best ever presented in our hall. He was assisted by our blacksmith, Dr. Comstock, RAY HEADLEE and several young ladies. The feature of the success was that the most prominent people in fact all took a part to make it a success. The trustees of the I. O. O. F. hall would not receive anything for their hall or services JOE ROBINSON and R. H. SIMPLE took an active part in selling the tickets with good success. Reserved seats were sold at the drug store. W. E. HEADLEE and C. F. JONES being general managers. WILLIAM HEADLEE and R. LAW were the advance agents. The hall never held such a crowd. It was a grand success in every particular. On next Friday evening another entertainment will be given. Subject—"The whirlwind or a hot time in the old town to-night." Reserved seats at the drug store. Music will be furnished by the Kirkersville Orchestra.

It is seldom that the requirements even for a proper historical record of a local event are so ignored as they have been in this case by the Kirkersville paper. No detail of the performance is given, but that it was successful is seen from the note of the attendance and the announcement that another was immediately in prospect. One cannot be too hard upon the meagreness of the local newspaper's record, however, in the light of the lapses of greater historians. The writers of record in the time of ELIZABETH gave more attention to the fashions of attire and the foibles of insignificant courtiers than they did to the doings of the immortal SHAKESPEARE.

It does not require a vivid imagination to picture the amusing efforts of "our saddler" and "our blacksmith" of Kirkersville for the entertainment of the most prominent people of that place. How suggestive, in fact, those efforts must have been of the delightful performance of QUINCE, the carpenter, SNUG, the joiner, BOTTOM, the weaver, FLUTE, the bellows mender, SNOUT, the tinker, and STARVELING, the tailor, all immortalized by the Master of Drama!

PERSONAL.



KALMAR.—Ilka Kalmar, the Viennese opera singer, of whom the above is a portrait, and who was said to contemplate an American debut next season, under Gustav Amberg's management, is now resting at her Summer home near Vienna. She appeared successfully in London several years ago.

CONNOLLY.—Sadie Connolly has purchased the steam yacht *Lucille* and renamed it *The Irish Thrush*. With her sister, Julia Connolly, C. H. Truesdell, Mrs. Truesdell, and Anna Barclay, she will cruise in the Sound till after the Fourth, and then leave for a six weeks' cruise of the coast as far as St. John, N. B. Miss Connolly has signed with Gus Hill for next season.

MODJESKA.—Madame Modjeska, who has just finished a most successful engagement at the Burbank Theatre, Los Angeles, Cal., will appear shortly as Rosalind in an outdoor performance of *As You Like It*, for the benefit of the Red Cross Society. After this she will rest at her beautiful mountain ranch near San Juan by the Sea until Autumn, when she will open her season under the personal management of John C. Fisher, of the Burbank Theatre.

LAWRENCE.—Lillian Lawrence has been re-engaged as leading woman for the Castle Square Stock company in Boston. Miss Lawrence bids fair to gain in Boston the position formerly held by Annie Clarke.

MELVILLE.—George D. Melville, the pantomimist, son of James Melville, the foremost bareback rider of his day, has been engaged by Messrs. Yale and Ellis to originate a part in their new spectacle, *The Evil Eye*.

POWERS.—James T. Powers has been cabled for by Augustin Daly to go to London to study the comedy part in a new production now running on the other side. Mr. Powers expects to sail this week.

HARRIS.—Wadsworth Harris, of Modjeska's company, is the guest of the University Club in Boston for a few days before leaving for the St. Croix Valley, Maine, where he will spend the Summer.

ROBERTSON.—Peter Robertson, of the *San Francisco Chronicle*, has written a careful review of the late Thomas Keene's work on the Coast when he played with the California Theatre Stock. Richard the Second, The Apostate, and The Fall of Tarquin were Keene's finest performances in those days.

LEWIS.—Jeffreys Lewis expects to start for San Francisco this week.

MILLER.—Henry Miller's tour will begin early in August, rehearsals having been called for July 12.

SORMA.—Agnes Sorma will appear next season in the great cities of the Continent, Great Britain, and America, under management of Heinrich Conried. She will visit San Francisco in January.

MCCARTHY.—James W. McCarthy, formerly dramatic editor of *Town Talk*, *The Democrat*, *Life*, *McCarthy's Magazine* and other New Jersey publications, was on June 21 sworn in and admitted to practice by the New York Supreme Court as an attorney at law. He was recently graduated from the New York Law School and also earned a diploma from the University of the State of New York.

GIBSON.—Ida McGlone Gibson, the dramatic editor of the *Toledo Blade*, is contributing a series of interesting recollections to that journal under the title of "Actors I Have Met." The first paper deals with Edwin Booth. It contains personal reminiscences of the actor, supplemented by a series of pictures of him at various ages.

RANKIN.—McKee Rankin has been exhibiting in Minneapolis an old contract between Mr. and Mrs. A. B. Sutherland and Thomas B. Hamblin, of the Bowers Theatre, dated July 4, 1844, the salary being \$15 a week.

BARRYMORE.—From London comes the report that Ethel Barrymore, daughter of Maurice Barrymore, is engaged to marry Gerald Du Maurier, son of the author of "Trilby." Mr. Du Maurier has been on the stage a couple of years.

ROCKWELL.—Florence Rockwell has returned to her home in New York, after a very successful season in Syracuse.

TO SIR HENRY IRVING.

You starved in English garrets in your youth;
Struck hands with bleared-eyed poverty and woe;
Fought, as your dauntless Drake the Spanish foe,
For air, sun, art, and white-robed, spotless Truth.
No bed of fragrant roses yours, forsooth!
Until Two Roses made your stout heart glow,
And the music of The Bells, o'er fields of snow,
Rang in a star white as the soul of Ruth!

And now the field-mice, hidden in the grass,
Would tear the bark from off the gradual oak,
Which long has fed them from its lofty crown:
That ruin may blight its limbs: that death may pass,
And leave it with cracked heart by envious stroke.
But the oak will last as long as London Town!

July 2, 1898.

JOHN ERNEST MCCANN.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

T. W. STREET, Richmond, Va.: David Bidwell died in New Orleans on Dec. 18, 1896.

WILLIAM C. BLANCHARD, Cheyenne, Wis.: The real name of Molière was Jean Baptiste Poquelin.

N. W., Jersey City, N. J.: A. W. Pinero is the author of *The Cabinet Minister*.

C. F. BROOKS, Boston, Mass.: Two Little Vagrants was adapted from Pierre Decourcelle's play, *Les Deux Gosses*.

FREDERICK E. CARPENTER, Boston, Mass.: A Pair of Jacks owes its authorship to H. Grattan Donnelly.

E. B. HARRINGTON, Chicago, Ill.: Little Miss Millon was adapted by Augustin Daly from Oscar Blumenthal's farce, *Das Zweite Gesicht*.

S. G. H., Baltimore, Md.: No; Florence Girard is of American birth, although she appeared mostly in England during the first part of her professional career.

C. K. L., Albany, N. Y.: Nancy McIntosh made her New York debut as Christina in *His Excellency* at the Broadway Theatre, New York city, on Oct. 14, 1896.

L. H. S., New York city: Henry Miller was the Claude when Elita Proctor Otis appeared as Pauline in *The Lady of Lyons*, at Proctor's Theatre, on April 10, 1896.

B. T. M., Providence, R. I.: No; Ernesto Rossi did not make his American debut in New York city. He first appeared in this country as King Lear at the Globe Theatre, of Boston, Mass., on Oct. 3, 1891.

NORMAN P. CASTLETON, Albany, N. Y.: Yes; George Grossmith, Jr., has acted in this country. He was in the cast of *The Shop Girl* at Palmer's Theatre, New York city, in 1896, assuming the role of Bertie Boyd.

A. D. HAMILTON, Baltimore, Md.: Ben C. Porter was murdered in Marshall, Texas, on March 2, 1879. You will find the tragic incident fully described in an interview with Maurice Barrymore, published in THE MIRROR dated Jan. 19, 1896.

ADAPTER, Louisville, Ky.: There have been a number of adaptations made of Maurice Desvallier's *Prete Moi Ta Femme*, including *Borrowed*, by Ernest Warren; J. H. McCarthy's *Your Wife*, and Dion Boucicault's *Lend Me Your Wife* (localised by Boucicault from Warren's version).

A. E. ALLEN, Jamestown, N. Y.: You had better consult a lawyer in regard to the matter. The case seems somewhat complicated from the fact that your cousin bears the same family name as you do. We doubt whether you could compel the present owner of the opera house to drop the name of "Allen" so long as he doesn't use your initials.

DRAMATIC STUDENT, New York city: Laura Keane was born in London in 1826, according to the statement of her daughter, Emma Taylor Rawson. Her first experience of stage life was with Madame Vestris, and in October, 1851, she appeared as Pauline in *The Lady of Lyons* at the Olympic Theatre, of London. She made her first American appearance on Sept. 20, 1852, at Wallace's Theatre, New York, as Albino Mandeville in *The Will*. She remained at Wallace's over a year, appearing in a round of characters. The following season she went to Baltimore, where she opened a theatre, which she made a tour that extended to California and Australia. In 1855 she returned to New York, and opened the Metropolitan Theatre (afterwards called the Winter Garden) as *The Varieties*. There she produced a series of light comedies and dramas that drew large audiences. A new theatre was built for her on Broadway by John M. Franke, which she opened on Nov. 18, 1856, with *As You Like It*. It was at that house that she produced *Our American Cousins*, on Oct. 18, 1858. The play ran till March 25, 1859, after which it was presented alternately with other plays. She is said to have appeared as Florence Trenchard in *Our American Cousins* over a thousand times in the course of her career. The Seven Sisters, which she produced on Nov. 26, 1860, had a run of 109 nights. In 1866 she visited England. One of her last appearances was as Lady Teazle at a benefit to Matilda Heron in 1872. She died of consumption at Montclair, N. J., on Nov. 4, 1873.

M. P., Bethlehem, Pa.: Mysteries and miracle plays were dramas founded on the historical parts of the Old and New Testaments, and the lives of the saints, performed during the middle ages, first in churches, and afterwards in the streets on fixed or movable stages. Mysteries were properly taken from Biblical, and miracle plays from legendary subjects, but this distinction in nomenclature was not always strictly adhered to. There has been some dispute among historians of the stage as to the country of Europe in which dramatic representations of a religious kind first appeared. This is owing largely to the doubts that exist whether the earliest recorded performances of each country were merely pantomimes, or were accompanied with dialogue. The practice of processions, and pageants with music, in which characters, chiefly from the Bible, were presented before the public, is so immediately connected with that of speaking exhibitions that it is difficult to discriminate the one from the other. According to Walker, the first speaking sacred drama was *Della Passione di Nostro Signore Gesù Christo*, by Giuliano Dati, Bishop of San Leo, who flourished about the year 1445. Le Grand, in writing of the French drama, traces two devotional pieces and two moralities to the thirteenth century, but Riccoboni, anxious for the honor of Italy, denies to these amusements the character of a legitimate drama. Amid this uncertainty England seems to have a fair claim of having been one of the earliest, if not the very first of countries in which sacred dramas were introduced, for there exists the record of one of these religious spectacles, known as mysteries or miracles, having been represented in the convent of Dunstable in 1119. It was called the Play of St. Catherine, and in all probability consisted of a rude dramatized picture of the miracles and martyrdom of that saint, performed on the festival which commemorated her death. The Chester Mysteries, called *The Whitsun Plays*, appear to have been performed during the majority of John Arneway, who filled that office in Chester from 1326 to 1376. Mysteries and miracle plays abound in the early literature of all the Catholic countries of Europe. Spain, Germany, France and Italy possess examples so abundant that a large library might be formed of these curious pieces.

THE USHER.



The sizzling weather of the past week has shrivelled receipts at the few theatres still open. High temperature is the manager's greatest enemy. The Summer season of a dozen years ago has dropped out of remembrance, and such patronage as the theatres formerly enjoyed in July has been transferred to the suburban amusement resorts.

The heat hurt the Hammerstein testimonial last Wednesday. The returns of the Harlem Opera House benefit did not disappoint expectations, for Hammerstein's neighbors in that region were inspired by a genuine sentiment of sympathy for his reverses. The three entertainments given in the Madison Square Garden, Garden Theatre and roof-garden engaged the services of an army of volunteers; but they failed to draw adequately.

Edward E. Rice, on whom the burden of the arrangements fell, worked like a trojan for the cause, and the comparative financial failure was not due to any lack of energy on his part.

The pugilists and the cake-walk in the amphitheatre, relatively speaking, did not draw as well as the minstrel show in the Garden Theatre and the variety performance on the roof. Which proves once more that "hurrah" does not delude or attract the amusement-seeking public of this town.

As was expected, the New York Life Insurance Company bid in the Olympia property at the foreclosure sale last Tuesday, paying \$967,400, the amount of its mortgage and accrued unpaid interest. There was no other bona fide bidder.

Since the sale various rumors respecting the future of Olympia have been in circulation. One to the effect that a Tammany triumvirate intends to purchase it has no more foundation than another crediting H. B. Sire with a similar design. It is more than likely that the property will remain in the hands of the insurance company, and that the music hall, theatre, concert hall and roof-garden will be rented, either separately or together.

The price paid for Olympia by the company makes it a bargain. The plot on which the building stands is worth more than the amount for which it was secured. The value of the building—nearly a million dollars—is a clear profit on the transaction.

Ill-advised friends of Hammerstein have endeavored to create the impression that he has been persecuted by the New York Life. Nothing could be further from the truth, and sympathy for the unfortunate manager does not justify baseless reflections upon his chief creditor.

The company's officers are compelled to look after their investments in the interests of the policy-holders. When interest on this mortgage was not paid the company gave Mr. Hammerstein extensions of time and did all that was honestly possible to enable him to get on his feet. Mr. Hammerstein made various promises that he could not fulfill and tried various experiments that were uniformly unsuccessful.

The company extended to him as much leniency as it could, and when a receiver was placed in charge finally it is probable that the inevitable would have been deferred had Mr. Hammerstein conducted himself toward that official in a reasonable manner. His want of tact, not to say of common-sense, forced matters to a premature climax.

Regret for the ex-Olympian's disasters should not be coupled with censure of creditors who proved themselves to be both patient and indulgent.

The profession is doing its share to help Uncle Sam. Mason Mitchell was with the Rough Riders in their gallant fight on the road to Santiago last week. Several actors are among the troops encamped at Chickamauga. One of these—a member of the Eighth Regiment—sends the following account of his experiences to a friend in this city:

Our food on the train coming here consisted of canned corned beef, baked beans and hard tack. Our march from the station to the camp was an experience—three miles under a broiling sun in clouds of dust kicked up by six hundred men. We were sights when we lined up in camp. Six men were sunstruck on the way.

Of course we sleep on the ground. Our fare is plain and substantial. The Government is straining every nerve to provide for us the best it can. A man who is used to the Broadway restaurants sometimes thinks of those pleasant places. But taking it all in all, the men are satisfied and cheerful. The health of the camp is excellent.

I have a long season ahead, sure pay, and no two

weeks' clause in my contract. Please send us *THE MIRROR*.

It is probable that a number of actors will enlist when the next call comes for additional volunteers. The inactivity of managers respecting next season and the decrease in the number of touring companies is a reason besides patriotism that is leading many to think seriously of going to the front.

A daily newspaper, notorious for its impudent and mendacious treatment of the profession, sneers at the actors for failing to attend in large numbers the unveiling of the Booth memorial window in the Little Church Around the Corner, although it points out that the ceremony was arranged "with privacy and simplicity."

Possibly the writer of bad plays who is responsible for the theatrical stuff in the paper in question would have preferred to have the unveiling marked by melodramatic effects and creepy music. But he should bear in mind that this affair was in the hands of Mr. Booth's friends among the Players, and that probably they remembered that simplicity and dislike of vulgar display were characteristics of the man whose memory they were loving and honoring.

Censure of the profession comes with ill grace from a writer who has bartered his journalistic soul for some play-royalties, and who has lost both honor and respect for truth in the transaction.

Colonel William E. Sinn, of Brooklyn, sends me a copy of his theatre programme, containing a marked article on the subject: "Interchange of Theatrical Attractions." Presumably, the Colonel considers this subject an interesting one to patrons of the Montauk Theatre, otherwise he would not devote half a page to it. Following is the text of the Colonel's entertaining essay:

"Independence in booking theatrical attractions, in these days of strong competition and increase of important theatres in the United States, does not result satisfactorily. It has been found that a concerted action is the best, and for that purpose an important star or novelty in production is systematically booked in different cities at such periods of the season as shall best suit the patrons of each particular place. Under this plan all localities are similarly treated, and it does not happen, as it once did, that any one city is deprived of the pleasure of seeing and hearing anything that was worth the effort, because the time wanted might be filled by some attractions which might as well have another place in the season's calendar."

The unconscious humor of this effort is delicious. The references to "independence" and "these days of strong competition" are comic in view of the conditions actually existing, while the vague intimation that in some way the attractions have arranged a plan of concerted movement is a specimen of well-nigh unexampled nerve.

The public and press of Providence, Buffalo, Detroit, Toledo, Newark, Toronto, and many other cities will relish the Colonel's remarks about the assurance of an increased number of attractions of first quality with which they are favored.

It is possible that Colonel Sinn published this story in the belief that it would be appreciated as something fresher than the other jokes that fill up odd corners in theatre programmes, and this view is strengthened by an appended list of theatres which "interchange on this plan"—a list that starts with "Principal Theatres, London, England."

LEGAL COMPLICATIONS IN TEXAS.

A spirited legal contest is in progress over the lease of the Grand Opera House, at Tyler, Texas. The house is owned by New Yorkers. A lease was proposed between present Manager Sharp and the attorneys for owners, and was forwarded to New York for signatures and confirmation. The New York men declined to confirm the lease on terms stated. Manager Sharp having booked several companies for the coming season, upon being notified of the failure of confirmation, refused to surrender the keys and possession, claiming contract. Suit has been brought to recover possession from Sharp, and it is said that new parties have offered satisfactory terms to the owners of the house for a lease if Sharp may be dispossessed. The case was called in a Justice's Court last week, and decided against Sharp, who appealed, and the case will be carried to the County Court for rehearing next month. Meantime Sharp holds possession, and claims to have a good list of contracts for next season.

AMUSEMENT NOTES.

The Telephone Girl is in the second and last week of its revival at the Casino. Yankee Doodle Dandy, the new extravaganza, is announced for July 11.

Dan Godfrey's British Guards Band opened an engagement at the Lenox Lyceum, Sunday evening. In consequence of Monday, Independence Day, being a holiday, *The Mirror* goes to press earlier than usual, and the work of the band will be reviewed next week.

The Casino, at Midland Beach, Staten Island, was announced to open Saturday evening, with *The Maid of Manila*.

THE THEATRE TAX.

The ill-devised tax on theatres in the war revenue bill, the inequities of which *THE MIRROR* has pointed out, seems to open the door to litigation between the owners and lessees of theatres to determine which shall pay the tax of \$100 levied on theatres. By the terms of the bill, the "proprietors" of theatres are named as the persons who shall pay, and lessees and managers will no doubt therefore consider themselves free from the exaction.

ON THE RIALTO.

THIS incident happened at one of the concerts on the East Side, where, for the purchase of drinks, what are probably New York's most cosmopolitan audiences are entertained by the songs and dances of a series of soubrettes. One of these young women was singing when a *MIRROR* man wandered into the place the other evening. The girl was dark-haired and attractive, and although her voice was not what it might have been, she possessed a vivacity and a certain magnetism that made her popular with the habitués of the low-ceilinged, smoke-beclouded hall.

At the conclusion of her song, one of her admirers, apparently a young clerk with "sporty" tendencies, purchased a bouquet of roses from the old flower woman who passed among the tables, and tossed it to the singer. The girl picked it up with a smile to the giver, and as she did so noticed a tattered mite of a newsboy, who was vainly offering his war extras to the audience. Beckoning the boy to her she took two roses from the cluster, and stooping over the footlights, handed them to him. The boy, abashed by the proximity of such radiance, hesitated, but finally shyly put out his hand and took the flowers, a smile lighting his wan, grimy face. Probably no one had ever taught him to say "thank you," but in his stunted mind he seemed to realize that some sort of reciprocation was necessary, and he bashfully drew a paper from his stock, and, standing on tip toe, handed it to the singer. It was all he had to give, and the tone with which the young woman bade him keep the paper was one of real tenderness.

A CERTAIN Irish comedian, who tours the small towns of New England, encountered another actor on Broadway the other day and said, "Joe, you're the very man I'm looking for. I want you to go with me next season. I've a splendid part for you in my new piece." Naturally, "Joe" expressed curiosity as to the part. "What do I play, Dan?" he asked.

"Well, you play a young sporting gentleman. You make your first entrance on horseback surrounded by a pack of fox hounds." "And where will you get the fox hounds, Dan? Are you going to import them?"

"No, but I'm expecting a litter from Jack, my bull terrier."

"But, Dan, bull terriers are not fox hounds."

"No, but I'll have property cars made for the dogs and the audience will think they're the real thing."

This makeshift at realism did not strike "Joe" as plausible, and he declined the part.

ENGAGEMENTS.

Carlton Wells, for James H. Wallick's Devil's Island.

Lottie Wilkins, for ingenue roles, with Charles Leonard Fletcher next season.

Aurie Dagwell, contralto; Jessie Gleason, soprano, and Fred L. Price, baritone, with Waite's Opera company.

Joseph H. Thayer joined the J. C. Rockwell company, at Canton, Mass., June 14, for the Summer.

Sydney Cowell has been re-engaged for Mrs. Fiske's company.

Walter Ryder, re-engaged by Arthur C. Aiston for Tennessee's Partner, to play Bice, the part played by O. H. Barr until a few weeks before his death. Mr. Ryder is the seventh person re-engaged, all having been with Mr. Aiston since he bought the play, making their third season with him.

Edward F. Heyd, with Madame Modjeska, for next season.

Cyrus Riddell, for his fourth season with Ward and Vokes.

George Barnum, by De Wolf Hopper, for Francasse, in his forthcoming revival of Wang, at Manhattan Beach.

Harry Levy has severed his connection with the Macaulay-Patton company, and has signed for next season with A. Q. Scammon as business-manager of The Real Widow Brown, his eighth season with Mr. Scammon's attractions.

Margaret Dablin, specially engaged for Henriette in The Two Orphans, at the Avenue Theatre, Pittsburg, Pa.

Ella Bailey Robertson, for Sowing the Wind.

Maribel Seymour, for the ingenue role in Pudd'nhead Wilson.

The Miss Francis of Yale company closed on June 22 at Petoskey, Mich., an interrupted tour of forty-four weeks, embracing every section of the continent. The entire company with one exception has been re-engaged. Its roster comprises Fanny Young, Anna B. Laying, Agnes Rose Lane, Frieda Michel, and Messrs. Etienne Girardot, Raymond Capp, George F. Farren, Louis Grisel, and Ben Hammond, with Mr. E. D. Shaw as business-manager for Mr. Brenton Thorpe.

Frank Wilsch, as business-manager for De Wolf Hopper.

Henry Herman, with Smyth and Rice.

Neil Twomey, for The Girl I Left Behind Me.

Frank Getchell, who graduated this year from the American Academy of the Dramatic Arts, for The Girl I Left Behind Me company for next season.

Ella Bailey Robertson, with Sowing the Wind.

Louise Muldener, with Stuart Robson.

Albert Taylor, re-engaged as leading man and dramatic director with the Chase-Lister company. Mr. Taylor's play, *Siege of the Alamo*, and his new Cuban play, *Under the Altar*, will be used by this company.

AMONG THE DRAMATISTS.

A Leap for Life, now being toured in England by Adria Hill, is said to be C. E. Callahan's A Romance of Coon Hollow, transformed into a Klondike drama by Sutton Vane. Miss Hill is starring in the role known on this side as Clyde Harrod, which in the English version is made an Indian half-breed.

C. E. Callahan has completed a Western melodrama, called The Plains of Wyoming, designed for stock and repertoire companies.

Edward E. Rose has completed a new play, The Land of Goshen, for production next season.

PROFESSIONAL DOINGS.



Above is a picture of Mabel Fenton, who has just closed her second successful season with Weber and Fields' Stock company. She is a capital travesty actress, and is especially popular with the members of the company. She is the wife of Charles J. Ross.

Beatrice Goldie has just returned from a pleasant visit to friends at the Chateau Frontenac, Quebec.

James H. Shakespeare, a Philadelphia lawyer, well known among the theatrical profession, is in contempt of court and an attachment has been issued against him. The action was taken by D. Wendel Hurlbard, attorney for Nathan Dayett, executor of Elizabeth G. Shakespeare. Mr. Hurlbard's petition states that on March 15 last the court made absolute a ruling that Shakespeare should pay over to the executor \$700 with interest from Jan. 1, 1895, allowance to be made of \$70 credit. Shakespeare was served with the notice, but made no response. Accordingly an attachment against him was ordered on April 21, and it is now made absolute.

Do not wait until managers have engaged their companies for next season. If you want an engagement, try a professional card in *THE MIRROR*.

James R. Waite will include in the repertoire of his comedy company next season a spectacular production of Aladdin.

The Garden Theatre will open about Sept. 1 with an English musical comedy.

Owing to the growing demand each year for admission to the American Academy of the Dramatic Arts and the Empire Theatre School, the Board of Government has been compelled to continue the regular course throughout the Summer season. There will be no vacation, but a continuous course yearly, necessitating a larger corps of instructors. The Board of Government will probably have two new names added.

Charlotte Tittell returned to the city Thursday after an extended engagement in Philadelphia, and will leave for Chicago on Wednesday. She has been specially engaged to play Rosalind in the annual open air production of As You Like It at the Country Club Grounds.

A majority of the engagements for next season are yet to be made. Try a professional card in *THE MIRROR*.

Clara Thropp is the only professional employed to take part in the American Shakespeare Club's performance of Taming of the Shrew, to be given at the Manhattan Beach Hotel on July 7. She will play Katherine.

Rosaire and Elliott, two pantomimists and acrobats, who have a reputation for cleverness on the other side of the water, were last week secured by cablegram for next season's new spectacle, The Evil Eye. They will originate the characters of Nim and Nod, the droll geniuses of the piece.

James Simon, of the Packard Theatrical Exchange, has written a farce-comedy, entitled A Girl from Africa, which will be sent on tour early in the season.

Edgar L. Davenport has closed his engagement with the Mordaunt and Block Stock company, and is on the lookout for an engagement for the rest of the Summer.

A professional card in *THE MIRROR*, even if you have an engagement, gives you a dignity that no other advertisement can bestow.

Manager E. V. Giroux, of Al. W. Martin's Uncle Tom's Cabin, made a flying trip to New York last week to meet C. L. Walters, the agent. They called on *THE MIRROR*, June 25. The season will open Aug. 12, and is booked solid for forty-five weeks.

THE HANLONS WIN A LAW SUIT.

On Oct. 3, 1896, W. H. Bailey, engaged in the construction of mechanical effects for the Hanlon Brothers, at their studio in Cos Cob, Conn., while experimenting with some counterweighted rigging, fell and sustained a fracture of the right leg near the ankle, necessitating amputation. Bailey admitted at the time, as was shown in the depositions taken in the case, that the accident was the result of his own carelessness. He also signed a document entirely exonerating the Hanlons from all blame and releasing them from any responsibility in the matter. The Hanlons paid every expense connected with the operation and treatment, continued Bailey's salary, and sent him to his home in Cleveland. In the Spring of 1897, however, Bailey brought suit for \$10,000 for the injury sustained. The case, just tried at Cleveland, has resulted in a decision in favor of the Hanlons.

BROUGHT EXCELLENT RETURNS.

Daniel E. Lester, business-manager of The Commodore, writes: "I am in receipt of bill for The Commodore 'ad.' The 'ad' brought me excellent returns. Will use the columns of *THE MIRROR* from time to time as occasion demands. I know of no better means of advertising than through the columns of your journal."

A FAVORITE PRIMA DONNA.



GRACE GOLDEN.

Young women who aspire to operatic eminence should follow the example of Grace Golden, who has won her present position as prima donna of the Castle Square Opera company by unceasing vigilance, industry and perseverance in her endeavor to achieve artistic reputation. Miss Golden is gifted with an unusually fine voice, and has the additional advantage of being a clever actress as well as a sympathetic singer. She has become a great favorite with the New York public at the American Theatre during the past season and fully deserves her success, as she throws her whole heart and soul into every role she assumes, and her work generally has been of a high order of artistic merit.

On being asked by a MIRROR representative to outline her career, Miss Golden exclaimed: "My career? I may be said to have had two theatrical careers, such as they are. First I was a child actress, and in 1889 I went on the comic opera stage, to which I have been addicted ever since."

"How did you happen to be a child actress?"

"Oh, naturally enough. I come of a theatrical family. When I was a child my father and mother, Martin and Bella Golden, had a repertoire company that was quite popular in Texas and the South generally. If a baby was needed in a play I was the most available baby in sight. When I graduated from baby parts I was intrusted with child parts, and occasionally had a line or two to speak on the stage. As soon as I was old enough to go to school I ceased to be a child actress and had to apply myself to my A B C's."

"Where were you educated?"

"I received my general education at New Harmony, in Indiana, where I was born. Afterward I studied music and the languages at Cincinnati. My singing teacher there was Madame Max Maretzek. In order to complete my musical education I came to New York and studied with Madame Fursch-Madi, who was not only a splendid singer but a splendid teacher as well. Anton Seidl thought so much of her ability as a teacher that he sent his own wife to take lessons of her."

"And when and where did you make your operatic debut?"

"I had my first experience in opera at the Metropolitan Opera House, when I sang the small part of the maid of honor in Les Huguenots. But my debut in comic opera occurred at the New York Casino on Dec. 9, 1889, when I appeared as Cerise in Erminie. My appearance there was partly due to the influence of my uncle, Detective Timothy Golden, who happened to be very well acquainted with the Aronsons. It was arranged that I was to introduce a waltz song from Romeo and Juliet to make the part of Cerise stand out more prominently. I was fortunate enough to make a favorable impression, and was allowed to continue in the role of Cerise during the last four weeks of the Erminie revival at the Casino. Meanwhile I became Pauline Hall's understudy for the title-role. Miss Hall was unable to appear at the Casino at the last three performances of Erminie on account of the death of her brother, Frederick. Accordingly I sang the role of Erminie during her absence. When the piece was taken on the road I resumed the part of Cerise, and occasionally appeared in the title-role. When Marie Halton appeared in The Brazilian at the Casino in June, 1890, I sang the role of Chiquita. In August of that year The Brazilian was succeeded by a revival of La Fille de Madame Angot, in which I took the part of Bahet. On October 14, 1890, came the production of Poor Jonathan at the Casino, in which I was cast as Miss Grant. That opera ran till the following May, and occasionally, when Miss Russell was out of her cast, I replaced her as Lady Harriet. After that I appeared as Lorina in Apollo and as Wanda in The Grand Duchess, and was Miss Russell's understudy in both of those operas. During my second road season with the Casino company Lillian Russell had a falling out with Atalie Claire, and I was telegraphed for to replace Miss Claire as Charlotte in La Cigale, and finished the season with Miss Russell. The season following I played the part of Countess Filippa with Marie Tempest in The Fencing Master at the Casino, and as Miss Tempest was in poor health I played her part off and on all the season. I also appeared with Miss Tempest in The Tyrolean during the subsequent road season, and continued as her understudy both in The Fencing Master and The Tyrolean."

"You seem to have made a specialty of understudying prima donna roles."

"Yes; that was owing to my ambition to be a prima donna on my own account. That was the only way I could convince managers that I was qualified to take the leading role, as I didn't possess an imposing presence and had to prove to them that I could sing and act the leading role if the opportunity were offered me. Even now that I am a bona fide prima donna I wish that I were a few inches taller."

"Why?"

"Because a striking stage presence makes the road to success so much easier."

"But Edmund Kean was of small stature."

"Yes, but that was no advantage to him as a tragedian. I suppose his genius must have made his fellow-actors look small in comparison. Of course, magnetism is preferable to physical magnitude, but if you are a stage beauty like Lillian Russell and have a fine voice besides, you reach the top rung of the operatic ladder at a single bound."

"But you were not long in becoming a prima donna. Many operatic singers have had to start in the chorus."

"That's quite true, but I had some stage experience and a thorough musical training to start with. Considering, however, that operatic understudies are ranked as a species of utility people, I certainly have no cause to complain of slow advancement. While we were playing The Fencing Master at the Casino, Marie Tempest asked to be excused from appearing at the Christmas Day matinee. Accordingly the stage-manager, at my request, had my name printed opposite the leading role. Miss Tempest, however, changed her mind. She arrived at the Casino unexpectedly and sang her role as usual at the matinee in question. After the performance some friends of mine, on leaving the theatre, heard a gentleman ask the lady he was escorting: 'How did you like Miss Golden?' And the lady, to the great amusement of my friends, answered: 'Oh, I don't know. Miss Golden did very well, but then, don't you know, after all she's merely an understudy; she's not Marie Tempest.' This occurrence convinced me more than ever that the public looks upon an understudy as a sort of stop gap, and I made up my mind to live down my reputation of being 'merely an understudy' as soon as possible."

"And what was the first important part you were cast for on your own account?"

"The part in which I attracted considerable attention from the critics was Lola in the first production of Cavalleria Rusticana at the Casino. I sang the role of Santuzza at the matinee performances, as Laura Bellini didn't care to sing twice a day."

"Were you not with De Wolf Hopper for a while?"

"Yes; I replaced Miss Jeanette St. Henry as Donna Inez in Panjandrum, and remained with Mr. Hopper for the rest of the season. After that I sang in Athenia and in The Birth of Venus, and was in the memorable New York city one-night stand production of The Bathing Girl."

"Then there was only one public bath?"

"That was quite enough for me and everybody else. After that I sang Erina during the three months' run of Brian Boru at the Broadway Theatre, and remained with the company during the road season. Last season I joined the Castle Square Opera company, and have remained a member of that organization ever since."

"Don't you find the weekly change of bill very wearing?"

"I do so far as my nerves are concerned, and I'm to take a good rest in Europe this Summer. I return, however, in September to resume my place in the Castle Square company. I'm very fond of my work, although it involves constant study and rehearsal. The only previous experience I had with an operatic stock company was during the Summer season of 1892, when I was engaged as prima donna of the Murray and David Opera company at Baltimore and Buffalo. The operas I appeared in were Clover, The Bohemian Girl, Patience, Amorita, Iolanthe, and Erminie. I have never counted the operas I have appeared in with the Castle Square company, but I think the number is at least thirty. As the Castle Square companies appear in Philadelphia, Washington, Baltimore, Boston and New York, I have had occasion to appear in the same role in all of those cities. If I hadn't received good vocal training and didn't know how to use my voice, I couldn't stand the strain of rehearsals, which occur daily except on Wednesdays and Saturdays (when we have matinees), in addition to eight performances a week. Barring the nervous strain of this continuous work, I'd much rather sing a new role every week than not. It keeps me up to the proper pitch of artistic enthusiasm, and doesn't seem to hurt my voice at all."

"Has your mother, Bella Golden, retired from the stage?"

"Yes, she retired some years ago, and is now with me in New York. She was at one time a great favorite in Cleveland. In the early seventies both my father and mother appeared in New York in Augustin Daly's productions of The New Magdalen, Le Roi Carotte, Round the Clock, and in other plays. My father played the Mayor when Edwin Adams produced Enoch Arden at the Olympic Theatre in New York. He was also in the supporting company of Charles Fechter, playing Old Dantes in Monte Cristo and the Judge in The Corsican Brothers. Latterly he has given up acting, and last season was managing Under the Dome for Lincoln J. Carter."

"Haven't you a brother who is a playwright?"

"Yes, my brother Edward—his full name is William Edward Golden. He won the New York Herald's prize for the best one-act play a few years ago, and has published a 'History of the English Drama.' So you see the whole family is of the dramatic persuasion in one way or another."

THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE.

VIII. The Infatigable Conductor.

I lead the band, that's what I do
With alchemistic art;
There echo in the notes so true
The throbbings of my heart.
The marches Mr. Sousa by
I make almost divine;
The rhapsodies of Liszt are pie
For such a band as mine.

The singers say my time is bad,
My harmonies the same;
They say my discords drive them mad;
Ah, such, indeed, is fame!
No other man can lead a song
With touch so free and light;
The singers must be always wrong,
For I am always right.

I often marvel at my skill,
So versatile and grand—
How singers with intent to kill
Are rescued by my band;
And if some folk whose songs I've drowned
Would only pause to think
How they've escaped the cold, cold ground,
Perhaps they'd buy a drink!

It had never been my good fortune to meet George Caron, who died the other day, but I had enjoyed the rare privilege of seeing his performances many times, and I recall no other player who had made me laugh so often

and so heartily. I was at Keith's on April 14, according to my programme, and saw, I believe, Caron's last performance. He had been ill during the week, I was told, and had cut the act, but on that last evening no trace of the familiar drollery, no spark of the irresistible humor, seemed to be missing. The house was crowded, and the applause that began when the "Caron and Herbert" cards were hung out continued unbroken until it was all over.

What a godsend it is that we have been denied the powers of foreseeing. There were tears in every eye that night, but they were tears of laughter. What a different sort of tears they would have been could we have guessed the truth, could we have known then that the king of pantomimists was playing for the last time. Everyone who loves true humor, everyone who admires a man whose whole life was given to making others happy, has lost a true friend in the untimely death of George Caron.

When one passes along Twenty-fourth street, not far from Proctor's Theatre, one may be pardoned for failure to suspect that the man who keeps a little bicycle shop down there has helped to make the circus history of this great and victorious nation. Nor is it every bicycle repairer who is privileged, like this one, to call himself "Professor." Even if you drop in and hear the Professor offering, in real Louis Mann language, to "vulcanize a valve," you may not take him for a circus man. But the Professor will hand you a little circular, and therein you may read these words about himself:

An achievement which years ago brought his name prominently before the public was the bleaching of the elephant "Tip" for the late Phineas Taylor Barnum. This feat so pleased Mr. Barnum that in addition to paying the Professor \$10,000 he ever ranked him among his closest friends, and in referring to the bleaching would grasp the Professor's hands, and with tears of gratitude in his eyes remark: "Professor, your name and mine will go down in history together."

I remember well the excitement that overcame this devoted city when the "sacred white elephant" was announced to arrive from Europe. The papers were full of it. The noble animal was to be landed, if I recall aright, at the foot of West Twenty-third street and was to be trundled across town to the old Madison Square Garden, where "the Greatest" was showing. For days people hung around the neighborhood eager to catch a glimpse of the expected pachyderm. Then it came out that the "sacred" creature had arrived in the night and had been hustled into the Garden under the reverent pall of darkness. All the world wondered. Crowds flocked to see the marvelous elephant, who was exhibited amid a wealth of Oriental draperies, and surrounded by a retinue of highly plausible East Indians who beat tom-toms with horrifying persistency.

Of course, everyone believed that the disheveled complexion of the "sacred" animal was perfectly genuine, and no one doubted that in some far away plague centre of Siam or Burmah the inconsolable natives were mourning the loss of an idol. And then, I remember, another show—Forepaugh's, I think—acquired a similarly "sacred white elephant," and covered the country with yellow dodgers telling how theirs was the only real thing and describing how the other one had been bleached. I have often wondered what became of these extraordinary animals.

Mrs. Selby Tapsfield has very thoughtfully reported some queer names found upon Toronto signs. One is A. Lush, saloon keeper; the other is A. J. Husband, dentist. "Imagine," says Mrs. Tapsfield, "how humiliating it must be for the dentist's wife to hear him called 'A. J. (ay) Husband.' He ought to form a partnership with A. J. Papa, who runs a fruit shop in Broadway, down opposite the Knickerbocker."

Richard Harding Davis, story writer and dramatist, who as a war correspondent of the Herald is adding many new leaves to his already flourishing literary laurels, is a man who will stop at nothing to attain whatever he may desire. So much I happen to know. I saw Lawrence Barrett's last performance—as De Mauprat to Edwin Booth's Richelieu at the Broadway Theatre—when he was taken ill during the play and was compelled to retire. According to my custom, I came away with more than one programme. A few days later, Barrett having died, an advertisement appeared in a newspaper calling for the programme of his last performance. A house address only was given, and I answered by letter, soliciting a bid.

No reply came for nearly a month, when I received a communication from Richard Harding Davis, saying that he was the advertiser, enclosing a dollar bill with the words: "If this is satisfactory, kindly send the programme to me." Having two programmes and very few dollars, I hastened to reply in person, calling upon Mr. Davis at the office of Harper's Weekly. He received me with courtesy, and was most grateful for the prompt delivery of the programme. I remarked upon the lapse of time between my letter and his.

"Well," said he, "I received many replies to the advertisement, and I wrote to five or six others before reaching you. I have heard nothing from the others."

"Did you enclose a dollar bill each time?"

I inquired.

"Yes," he said. THE CALLBOY.

ENGAGEMENTS.

Barry Gray's Royal Marionettes, by James R. Waite.

Louise Tirrell, a Boston society girl, who has been successful in vaudeville; Hattie Belle Ladd, and Raymond Hitchcock for the Knickerbocker Summer Opera company at Saratoga.

Claude Gillingwater, by Jacob Litt, to produce Casey's Wife.

Harry Doel Parker has engaged the following company of farceurs to support Charles Wayne in his new starring venture, A Sure Cure: James P. Smith, Mart M. Fuller, Lee Dougherty, Eva Tanquay, Carrie Scott, Annie Caldwell, Eva Randolph, May Belle, Eleanor Hale, Grace Gray; Carlton Barton, musical director, and John S. Hale, acting manager.

George Backus has been re-engaged to play the Professor in 'Way Down East.'

Felix Haney, whose humorous characterization of Hi Holler in 'Way Down East' brought him into prominence last season, has been re-engaged for the road tour of the play.

James F. Green and Lillian Durham, for The Gay Matinee Girl.

THE STOCK COMPANIES.

News and Gossip of the Stock Organizations in Various Cities.

Carrie Rose, the subject of the portrait herewith shown, is at present filling a Summer engagement with the Stock company at the Metropolitan Theatre in this city, where



she appeared last week in the leading female role in The White Squadron. Miss Rose has filled, with excellent results, leading roles in many productions, and has always evidenced an intelligent understanding of her roles and histrionic ability of a high order. Miss Rose comes of good stock, her father being Frank Oakes Rose, who has an enviable reputation as a director of stage productions.

Manager W. E. Phillips, of the Théâtre Français, Montreal, arrived in town last week, and will remain in town for some time, arranging details for the next season of the Stock company at his theatre. Mr. Phillips told a MIRROR man that the past season of the Stock company had been very satisfactory, the organization having fully established itself in the good favor of Montreal's playgoers. Drew A. Morton will again be stage-manager at the Français, but further than this Mr. Phillips has not engaged his company, and will not do so for several weeks.

Octave Feuillet's one-act comedy, The White Cravat, done into English by W. A. Whitecar, formed the first section of a double bill given by the Stock company at the Avenue Theatre, Pittsburgh, last week. Mr. Whitecar's translation was excellently done, and he and Laura Almosnino interpreted the droll, Gallic situations, and gave the witty dialogue full effect. The comedietta made a pronounced success in every way. It was followed by Cricket on the Hearth, in which Hugh Ward, W. A. Whitecar, Ernest Hastings, Percy Cook, Laura Almosnino, Gertrude Angarde, Alice Butler, and Marta Rainsford distinguished themselves and won warm praise—which is acceptable even in the Summer time. The Two Orphans is this week's bill, with Margaret Dibdin specially engaged for Henrietta.

The Courtleigh Stock company continues to draw crowded houses at Bay City, Mich. The company is now playing the fifth week of its engagement, and everything promises a brilliant and prosperous Summer season. East Lynne had a highly creditable presentation June 27, to a packed house, and The Rajah was produced for the first time in that city June 28 and made a decided hit. William Courtleigh, as the Rajah, was at his best, and the other members of the company filled their parts most acceptably. The audience taxed the capacity of the theatre. Photographs of Margaret May were given as souvenirs. The company played at Caro, Mich., June 29, and gave Moths before the largest audience in the records of the Caro Opera House. Saginaw was visited the rest of the week, and on July 4 returned to Bay City, and gave a triple bill, with A Matrimonial Blizzard, in which Edward McWade and Margaret May were seen. In Honor Bound is the offering for to-day.

The Pertle Springs Stock company continues to please immense crowds at Warrensburg, Mo. On July 4 Manager Taylor transferred the original company, headed by Isaac Payton, to Sedalia, and replaced it by an entirely new company. Barry N. Fuller, for the past two Summers leading man in this company, is again there in that capacity. The roster of the new company is Hite C. Taylor, manager; Barry N. Fuller, O. H. Johnstone, Lou Gorton, Harry H. Lee, Edgar Taylor, Gussie Johnstone, Joan Bond, and Rea Lorraine.

Beryl Hope, now playing at the head of her Stock company at the Opera House, Toronto, was presented recently with a gold and jeweled badge by the Theatrical Mechanics' Association as a souvenir of the company's visit to that city.

Mr. and Mrs. E. T. Stetson, for the Murray Hill Stock company.

Daisy Lovering, for the Girard Avenue Stock, Philadelphia.

EMILY RIGL'S NEW ROLE.

Emily Rigl has been engaged to originate the leading role in a new drama of modern Russian life, entitled Vladimir. The intention was to first produce the play at the Fifth Avenue Theatre, but it has now been decided to make an out-of-town production of it, opening Sept. 15, before bringing the play into New York. Miss Rigl's role is said to be the strongest she has assumed since Mr. Barnes of New York.

E. J. HENLEY'S CONDITION.

The reports circulated during the past few days that Edward J. Henley is dying in the Adirondacks are greatly exaggerated. Mr. Henley, attended by his wife, Helen Bertram, is at Lake Placid, N. Y., from which place late reports say that the actor is in a very weak condition but is in no immediate danger.

A CHAT WITH KATHRYN KIDDER.



Kathryn Kidder, who has been engaged by Wagenhals and Kemper, to replace Madame Rhea in the three-star combination that had been announced as James-Rhea-Warde, came down last week from the Berkshires to consult with her new managers. A MIRROR man found Miss Kidder at her hotel.

"I am to play Ophelia, Lady Macbeth, Portia, Desdemona, Lady Teazle, and others," said she, "all delightful roles, working along the lines toward which I have aspired always. I have played these parts before, but under circumstances less favorable. The offer reached me as I was about to start on a coaching trip through the Berkshire Hills. I realized at once the advantages of the opportunity and came on to New York immediately. In a few days I shall return to the Hills—where I shall visit Mrs. Strakosch (Clara Louise Kellogg) at her country place, New Hartford, Conn.—taking along my roles for study. Before leaving, however, I shall arrange for a complete wardrobe—some Paris gowns by Paquin—and the dresses shall be as beautiful as may be consistent with archaeological accuracy. Our season will begin near New York, I understand, on Sept. 14.

"My record? Well, I was born in New-ark, N. J., but my home is at Evanston, Ill., where my grandfather was president of the University. My father, Colonel H. M. Kidder, is a member of the Chicago Board of Trade. My first real professional work was done here at the Union Square Theatre, about ten years ago, as Wanda in Frank Mayo's production of Nordeck. Then I was Rachel McCreery in the original metropolitan presentation of William Gillette's *Held by the Enemy*, at the Madison Square Theatre. After that I toured in legitimate repertoire with Joseph Haworth—acquiring a groundwork of experience that has been invaluable, and will be of great service in my new capacity.

"Next came my appearance as 'Dearest' in the first cast of *Little Lord Fauntleroy*. During the long run at the Broadway I went to a reception—I was younger then than I am now—and I was introduced facetiously as 'the mother of Little Lord Fauntleroy.' One credulous woman, who had seen the play; kindly inquired: 'How old is your son?' Then I made a venture and purchased the American rights to *Madame Sans Gene*, before the play was produced even in Paris. This purchase was interesting, inasmuch as it was made out of my supreme ignorance, every prominent manager having rejected the play, and yet it proved a most fortunate possession. Even an opportunity for production seemed slow to appear. I studied the title-role for eighteen months, became familiar with every detail, read all available contemporaneous history. You know of the conspicuous success that rewarded my zeal—I played the part for three years; but I am not so sure that such a success is good for the player seeking artistic attainments. Until I tried to put the play in one-night stands, being ill advised, it always made money, and the dire results of such an experiment broke down my strength.

"I should rather give up playing than to be seen all the time in one part, to work like a mere machine in the same role over and over again. So I am very happy and content in my new-found engagement, which shall have my best efforts.

"I am sorry that my career has been no more eventful, but it really hasn't. I've never jumped from the Brooklyn Bridge, never done anything more astonishing than these things of which I have told you. But I hope to make a new record in my art next season, and, if we should meet again after that, I'll be glad to tell you about it."

CAST OF DEVIL'S ISLAND.

James H. Wallack's new scenic production, *Devil's Island*, which will open the season at the Fourteenth Street Theatre, will have an unusually strong cast. The following have been engaged: Henry E. Walton, Clarence Handysides, William Harcourt, Warren Conlan, Carlton Wells, Ernest Tarleton, Tony West, Frank Sarles, Cora Tanner, Isabelle Evesson, Vera De Noie, Eleanor Merron, and Christie Maclean. One hundred and fifty supernumeraries will be used in the scene derived from the Dreyfus case showing the public degradation of the hero, Maurice De La Toure. Special scenery is being prepared for the production by Albert and Hagan, and Ritter and McCarthy.

THE ACTORS' SOCIETY.

John Jack and F. F. Mackay, representing the Actors' Society, will leave town next week to attend the Omaha Convention of the National Alliance of Stage Hands. It will be their endeavor to secure a charter for the society by which it will become a labor organization. A meeting of the society will be held July 26 at Lyric Hall, at which nominations for officers for the ensuing year will be received. The annual meeting of the society will take place at Lyric Hall, Aug. 16.

RECOLLECTIONS OF PLAYERS.

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What old theatregoer can fail to recall that admirable elegant old lady, Mrs. Vernon, a pattern woman, a superior artist? Gentility illustrated her every word and act; the very essence of her life was gentle and refined. That good breeding, so much an element of the woman, colored all her stage presentations so delightfully that you could not for one moment forget that the skillful actress before you was the refined lady it was your privilege to know in private life. Her range of characterizations covered the entire area of the dramatic field, from the grave to the gay.

It was not my good fortune to observe her early work, before advanced years naturally relegated her to the assumption of ancient maidens and matrons of the drama, but I have learned, from most reliable authority, that her younger experience in heroines entitled her to first-class positions and made her a most valuable and satisfactory acquisition to some of the best stock companies of the time; and I can very readily believe, judging from the finished work of her later years, that it was so. My acquaintance with this rare old lady opened at Wallack's Theatre, Broome and Broadway, some years before the Civil War, when the charm of her lovely character and kindly presence shed its lustre over that galaxy of players that the elder Wallack had congregated around him. In order to do full justice to the subject of this sketch, permit me to dwell a few moments upon the intrinsic qualities of Mrs. Vernon personally, apart from her excellent work as an actress.

She was in every respect one of the most exalted Christian ladies that ever lived! Now open your eyes, ye orthodox defamers of the stage, at that. Yes, she was a living, abiding Christian woman. She made no fulsome, ostentatious parade of her piety; never preached sermons to her professional associates, but lived a pure, charitable, Christian life, so modestly and beautifully that her sentiments shone out in unmistakable evidences of the Master's teachings and carried conviction to the minds of all who came in contact with her. I make no startling, indefensible declaration of this fact: all who ever knew her can bear witness to what I say. This Christian woman did not need to withdraw from the worldly of the world and look askance at them in order to be heralded as one of God's chosen people. She boldly went hand in hand with God's children wherever she chose to go, to worship with them at the sacred altar or to mingle with them in their homes or in places of public entertainment. Her creed was "peace and good will to men." God bless her! Her charity was boundless.

Her professional duties, so closely attended, so conscientiously performed, were accentuated and made more impressive by the purity and liberality of her religious character. The influences of her beautiful life were so modestly and gently diffused that those about her felt pleased to be in her presence. Dear old lady! I can see her now entering the green room with a pretty courtesy to this one, and a friendly word to another, the whole room lit up by her cheerfulness. Her conversational powers were far above the average. Witty, but never caustic nor cruel, she talked intelligently upon all the topics of the day, and if you were disposed to discuss weightier matters you would find her equally at home. Her liberal acquaintance with old plays and players rendered her a source of most valuable information, especially to young Theatians seeking intimate knowledge of stage lore.

I never knew a woman, on or off the stage, who more faithfully wove around her life the golden web of affection than she. Her features were cast in homely mold, plain in the extreme, and yet there was so much attractiveness about them that you loved to look at her. Her voice was not a good one, judged from a musical standpoint, but her control over it was so complete that one never thought of questioning its weakness: It was Mrs. Vernon's voice—that was enough. It was the gentle, mellowed, matronly charm that hovered around her that won her hearers and held their hearts captive. And when all the world knew the loveliness of her private life it ceased to wonder that this lady, upon whom Dame Nature had neglected to bestow physical beauties, should so worthily reign for years as the most accomplished and popular exponent of "old women" of her day. Her going filled many hearts with sadness and many eyes with tears.

In writing of Agnes Robertson (Mrs. Dion Boucicault), no devotee that ever approached the exalted could possibly do so with more profound religious reverence than I do in offering my exposition of this lovely lady. The present generation of theatregoers know very little of her. But many of the elder professionals will, I am sure, recall her with sentiments of pleasure. I feel it to be my duty as a man, and more especially as a member of the profession she so beautifully adorned, to place this excellent lady where she properly belongs, among the purest and the best that the stage ever claimed. If there be good and bad conditions in the mystic world, it is to be hoped that the power that punishes or rewards is kinder to one than he was to this much injured lady. If the world, in its supreme ignorance, wonders at these words, let it go to some of the old advanced players for information. They can unravel my inference very readily.

It was my privilege to be a member of the stock company in Washington, D. C., when Miss Robertson made her first tour of America, approaching fifty years ago; and yet it is all still so fresh in my memory. "Then there's hope an old man's memory may outlive his life half a year."

Agnes Robertson, the *Fairy Star*, was the first so announced on bills and posters, and still the one and only *Fairy Star*. Other fragile ladies since her time have been put forth as "fairy stars," but not one of them has shone as that original stellar light; they have been merely satellites serving only to accentuate the quality and brilliancy of the one only *Fairy Star*. Agnes Robertson has never been duplicated on the stage, either by native or foreign artists. She was an original, unique figure, and stands alone, in her sphere, unexcelled: as immovable now as she was in the zenith of her fame. Her charms were from a field where Dame Nature demanded natural colorings. She was singularly gifted with most attractive, unstudied naivete and a sweet, winsome voice, melodious as the gentle notes of a cooing dove. All art could not make her other than she was, a lovable speaking child of nature. Although she had been carefully schooled in the most abstruse science of stage technique, art only served

to display the loveliness of her innermost nature.

Her chiefest triumphs were in the delineation of pastoral lassies, where the purity and simplicity of country maidens needed illustration. The most pronounced of her early successes was in *Milly*, the *Maid with the Milking Pail*, a performance as joyous and brawny as the gamboling of sheep in a green meadow. I can never forget her singing of *All around my hat I wear a wreath of cherry stones*.

All around my hat for a twelve-month and a day. And if anybody axes me the reason why I wear it, I tell 'em for my true, true love, who is far, far away.

I have known her to be compelled to repeat this song upon a half dozen encores. There were several verses, but the above is the only one I distinctly recall. Her later triumphs were *Jessie Brown* and *Arrah na Pogue*, in which she was afforded opportunities for the display of more power and emotional qualities than she had exhibited in her early work, but she easily realized the requirements of both roles and was accorded unlimited praise by press and public. But in the meantime her husband had made important strides as actor and author, particularly in the first position, and as he was the author of the plays in which he appeared, that fact lent additional attraction to his efforts as an actor, and in time he no longer needed the help that his little wife, the *Fairy Star*, had given him for so many of the best years of her life, and Dion Boucicault, actor and author, stood alone on the play bills.

I think it will hardly be denied that her success as an actress laid the foundation of her husband's fame, as her principal triumphs were in plays of his creation. Why he allowed the star to decline, and sink at length into semi-oblivion, is probably best known to himself. He is not here to explain it, and if he were it is doubtful if he would venture to speak. Certain it is that he arose to fame and distinction very rapidly after she made his name and plays famous, and as certain is it that she was as rapidly relegated to the background. The public appeared satisfied, never seeming to understand why this talented and charming actress should have been drawn from the starring field while she was still an attractive card. The move never benefited Boucicault.

She is an old lady now, has only emerged occasionally of late years from her obscurity, and never in roles that fit her or gave her any special prominence. I believe she still lives, but where I am not able at this writing to state. But wherever she is let us hope the Fates are kind to her, and that peace, happiness and plenty may crown the declining years of the *Fairy Star*.

Mrs. John Hoey was the wife of John Hoey, for many years superintendent of Adams Express Company. Probably no actress within the past half century ever more deservedly arose to and occupied for years a distinguished position in the theatrical world than this estimable lady. Nor can I recall an actress whose clientele was more conspicuously marshaled from out the fashionable circles. Her costumes, worn either at home, on the street, or on the stage—from her bonnets to her shoes—set the fashion. So conscious was she of her following that she very carefully avoided making any mistakes in the blending of colors and the ensemble; and to follow her in dress was not an inexpensive matter by any means, as all she wore was composed of the very richest and most costly materials. Her salary, ample as it was for all ordinary purposes, was a mere bagatelle compared with her liberal outlays for costumes. Her husband's plethoric purse was always at her command, and he took special pride in furnishing her with all the financial aid she needed in keeping up her established reputation as the best dressed woman on or off the stage in New York.

Not only were her costumes conspicuous for richness in material, but her excellent good taste and natural refinement governed her in selection of colors. So while the general effect was invariably fashionable and beautiful, she possessed the art of avoiding any of the extreme touches that were unbecoming to her or might prevent an outre appearance—the latter, by the way, a too common fault among very many of the fashionably dressed women, not only of her day, but of this also. So much for her fame in costuming.

That she was an exceptionally fine actress in the world confessed. Her dramatic training was in the very best schools, associated with the best players of her day. To hold her place firmly with such artists as Mrs. Vernon and Mary Gannon, Rufus Blake, Charles Walcott, Sr., Lester Wallack, John Brougham, and many others of like caliber, fully accentuates her superior ability. Her performance of serious or sentimental roles was ably and beautifully offset by her exquisite and finished rendition of characters in the field of high comedy. She was, in short, a first-class leading woman, and in that position reigned most worthily for years without a successful rival in New York city.

Great big letters, covering acres of walls and fences, were not needed in her time to herald ability. The glaring starring line was not thought essential then to tell the people that artists were in town. Grand artists were principally advertised then by the public that saw them and the press who endorsed them. This overdone system of advertising in huge sheets and glaring colors now in vogue has done much mischief in foisting so many incompetents before the public, for which the public have had to pay in sad and expensive experience. Mrs. Hoey was idolized as a leading lady; as such she was followed and worshipped; as such she lived all the distinguished years of her life up to the very hour of her sudden retirement from the boards. And I venture to assert that no artist that was ever lit up with illuminated printing ever shone more brilliant in the public eye than this same leading lady.

It is a pleasure to listen to intelligent old theatregoers' recollections of this admirable actress! One will tell you of her *Lady Gay Spanker*, and dwell with enthusiasm upon her recitation of the hunting speech. Another recalls her *Portia* and expatiates upon the beauty of her delivery of the "quality of mercy" speech. And still another will go into ecstasies over her bright and coquettish exposition of *Beatrice* in the scenes with Benedict. These with many other of her successes are referred to until the old days at Wallack's are lived over again, and Mrs. Hoey and her brilliant confederates glide out of the past, and in imagination are tangible entities again.

How distinctly I remember what a stir was created by Mrs. Hoey's abrupt exit from the stage, the result of some misunderstanding between herself and Lester Wallack, of so

serious a nature that never permitted of a reconciliation. The exact character of it I am unable to state. She never appeared again. The only instance, in my recollection, of a popular dramatic artist's permanent retirement from the boards without some sort of a warning having been given to the public. She always wanted to make a final appearance; to be afforded an opportunity to bid an affectionate farewell to the public that had held her as a special favorite for so many years, but her husband would not listen to it. He had desired her retirement for years, and was too glad to have matters issue about to his liking to favor her again appearing. But the deprivation never ceased to be a source of regret to her all the rest of her life. All the wealth and affluence with which he had surrounded her failed to compensate for the sudden exit from the work that had been her pride and pleasure for so many years of her life. It always appeared a cruelty to me, for I never saw and conversed with her after her retirement that I could not see a shade of sadness pass over her face and hear a tremor in her voice whenever any reference was made to her acting career. She did not long survive her husband. They both lie now beneath the sod. The gaunt reaper observes no differences in his harvestings: wealth and genius all fall under his cruel scythe.

FRANK C. BANGS.

MRS. FISKE'S SEASON.

Mrs. Fiske's New York season, which closed on June 25 at the Fifth Avenue Theatre, was the most prosperous and notable she has played in this city. Beginning late—on March 28—it was from time to time extended, owing to her repeated successes, lasted for thirteen weeks, being successful even in warm weather when the other theatres were closing from week to week, and, in fact, outlasted all other dramatic attractions in the metropolis.

Mrs. Fiske had already made a fine season on the road, and when she entered New York it was expected that her engagement would fill but four weeks. With this prospect, she devoted but two weeks to *Tess of the D'Urbervilles*, which was shown to have retained all its drawing power. This brief period for this play was made necessary by a contract under which Mrs. Fiske had engaged to give *Love Finds the Way* a metropolitan production before closing her season, and because the time at the Fifth Avenue beyond her allotted four weeks was booked for other attractions. *Love Finds the Way* was produced with *A Bit of Old Chelsea* in a double bill, which proved to be so popular that the theatre management canceled all other engagements for the season in order that Mrs. Fiske's term might be indefinitely extended. The theatre was thronged by the most discriminating theatregoers in New York week after week. As the season advanced Mrs. Fiske received many requests from prominent playgoers who had enjoyed her acting as *Cyprienne* in Sardou's comedy, *Divorçons*, on the occasion of its single performance last year, for a brief revival of this play before the weather should make it impossible. After eight weeks of the double bill, which was suspended at the height of its success, *Divorçons* was put on for what was thought to be the final week of the engagement. This, too, scored remarkably, and two extensions of its time were demanded by the public. It was played for three weeks.

Mrs. Fiske gave in all ninety-two performances in New York, and had she commenced her season here she might have spent all her time in this city. Mrs. Fiske will leave this week for the Adirondacks, where she will rest for several weeks. Her next tour of the country, which, like last season's, will be made independently, will begin in September.

AGNES BOOTH'S AVIARY.

Agnes Booth-Schoeffel sailed on Thursday, June 30, from Liverpool on the new steamship *New England*. Immediately on her return here she will go to her cottage, which forms a part of the Masconomo House, at Manchester-by-the-Sea. Mrs. Schoeffel is an ardent lover of birds and possesses many varieties of feathered pets. These are her daily companions during the winter months spent in Boston, and just at this time the birds are being cared for at the Masconomo. A small Summer house on the hotel grounds has a pretty thatched roof and glass and wire sides. Fitted with branches and having a fountain-like bath supplying fresh running water constantly, the place makes a fine home for the little prisoners who revel in its luxuries. Excellent heating arrangements give an even temperature to the aviary, which includes paroquets, canaries, a mocking bird, and other species. One bird about the size of a canary is all of the purest white with a deep red bill. Another bird gives a peculiar cry whenever Mr. Schoeffel approaches the bird-house. It seems to be fond of him, and gives out this cry for nobody else.

AUBREY BOUCICAULT INJURED.

At the finale of the last act of *The Ragged Regiment*, at the Herald Square Theatre last Tuesday evening, Aubrey Boucicault, whose part calls for a scuffle in which he is thrown to the stage by his adversary, Frazer Coulter, fell heavily on his left shoulder, spraining a ligament and injuring his collar bone. The pain did not develop until the following morning, when Mr. Boucicault's physician reported that it would be impossible for him to play for some days. As there was no understudy to take Mr. Boucicault's part, no more performances of *The Ragged Regiment* were given, and the Herald Square closed for the season.

SAID TO THE MIRROR.

HARRY EPSTEIN: "The Amelia Epstein, who was married to Charles Hutchins, at Portchester, N. Y., on May 23, was not my daughter, Amelia Epstein (Amelia Stone), now in London as leading lady with *A Stranger* of New York."

H. S. TAYLOR: "My ad in last week's MIRROR has paid for itself one hundred times over, and the results are very gratifying to me when everyone is complaining of dull times."

SIDNEY R. ELLIS: "Since the title of Charles H. Yale's new spectacle, *The Evil Eye*, was divulged in THE MIRROR, applications have been received from a half-dozen cross-eyed agents. We are considering the advisability of engaging two of the applicants, so that the bad influence of *The Evil Eye* may be dispelled by the right-angle glances of the men in advance."

THE VAUDEVILLE STAGE

A GREAT PANTOMIME ARTIST.



CHARLES LAURI.

Some time ago THE MIRROR contained a picture of Charles Lauri, the English pantomimist, in one of his great animal roles. This week it presents this original and unique player in his clown make-up. He is a prime favorite throughout England, and is, perhaps, the best all round pantomimist in Great Britain, because, while he can be every whit as intensely dramatic and searchingly pathetic as his great brother wordless humorist, Paul Martinetti, he goes in for more variety. Great is Lauri in animal roles; his dogs, cats, cockatoos, monkeys and other fearful wild fowl are always the most realistic impersonations imaginable. His dog, "Tatters," in a recent Santa Claus pantomime at the Lyceum, was so real and pathetic that when the faithful creature died after saving the life of the hero, the entire audience, both grown up and juvenile, were bathed in tears. Presently letters were sent to the theatre and to the papers, imploring the managers of the piece to let the patient and courageous "Tatters" recover from his wounds. Subsequently this was done, whereat the pantomime loving youngsters of London Town rejoiced hugely. Lauri is also very humorous and dramatic in such characters as the rum little savage in The Sioux Ballet, as Robinson Crusoe's Friday, and a dozen of other quaint characters.

Should he ever come to America, he can expect a cordial reception and as much appreciation as he receives in his own country.

THEATRES AND MUSIC HALLS.

Proctor's.

Sig. Del Puente, the noted operatic tenor, makes his vaudeville debut. Robert McWade also makes his first appearance in the continuous in a scene from Rip Van Winkle. The others are Yorke and Adams, Hebrew comedians; Hodgkins and Leith, comedy duo; James Harrigan, the eccentric juggler; Cook and Sonora, comedy duo; Kit Koster, sharpshooter; Fred Russell, musical comedian; Nellie V. Parker, comedienne; Edwin Bennetto, contortionist; the Marinellas, on the flying rings; the Dunbars, aerial performers; Harland and Yost, in illustrated songs, and the Edison war-graph with some new films.

Tony Pastor's.

The Nawns, in their Irish sketch, The Politician, head the bill, which includes Dan Collyer and Carrie Collyer, in The Office Boy; Joe Flynn, the parody singer; Carr and Jordan, travesty artists; Maurice Gannellau, comedy conjurer; Cuerdo and Nolan, black-face comedienne; John H. W. Byrne, musical comedian; Belle Hathaway's dogs and monkeys; Kilroy and Britton, comedy duo; Eldora and Norine, equilibrist and jugglers; Pat and Mattie Rooney, dancers, and Rose Marsden, comedienne.

Pleasure Palace.

The headliners are Johnstone Bennett, assisted by George W. Leslie, in her new sketch, American Types; Willis P. Sweatnam, who makes his first appearance since his return from Europe, and John C. Fox and Katie Allen in The Flat next Door. The others are the Kingsley Sisters, comedienne; Charles T. Grille, mimic and comedian; the Donovans, in their Irish sketch; Provo, juggler; Harris and Fields, Dutch comedians; Johnnie Quigley, boy tenor; Couture Brothers, acrobats; Lew Randall, dancer, and Amy and La Van, acrobats. The Edison war-graph is retained.

Casino Roof-Garden.

The bill includes Alice Atherton, Nellie Hawthorn, Helene Tunesart, June Jackson, Olive Wallace, Adelina Roattino, vocalists and comedienne; Lafayette, mimic; Edwin French, banjoist; Christopher Bruno, comedian, and Amorita and the sailor's ballet. A novel feature, which was to have been presented last week, is seen now for the first time. It is a sketch called The Origin of the Cake Walk, written by Paul Lawrence Dunbar, the negro poet, for Ernest Hogan, the comedian and song-writer, who stars in it, assisted by twenty-five real colored people.

Keith's Union Square.

The headliners are Mr. and Mrs. Arthur C. Sidman, in A Bit of Real Life; Papiuta, the dancer; Sadi Alfarabi, equilibrist; Clifford and Huth, in The Chappie's Call; Mr. and Mrs. Edwin Milton Royle and company, in Captain Impudence, and Joe Welch, Hebrew impersonator. The others are Mason and Titus, Victor Moore, Lovenberg's Orchestra, Charles Green, De Ruenz and Granville, the Darling Sisters, Swain and Downey, and

Mile. Morello's dogs. The biograph and Timely Topics views are fixtures.

Koster and Bial's.

The big double entertainment is continued in the auditorium and the roof. Cook's Tour is the bill in the hall, with Marie Dressler, Josephine Hall, and the other favorites in the cast. The roof-garden bill includes the Brunelles, duettists; the Rogers Brothers, comedians; Johnson and Dean, colored comedy duo; Bartho, dancer; the Mahr Sisters, sou-brettes, and others.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—The real season of the roof-garden was opened last week, and delighted crowds drank in fresh breezes and cooling beverages. Nature supplied the former more or less generously, and the ubiquitous waiters attended to the other things. An excellent vaudeville bill was provided for the entertainment of the air and beverage absorbers, and the efforts of the various performers were received with the proper Summer appreciation, which means that those who had anything to talk about paid no attention to the stage, while those whose stock of conversation lozenges had run out listened with pleasure to the warbling of the vocalists and laughed at the jests of the jokers. Chief among the entertainers were the Rogers Brothers, who continue to pursue the even tenor (and second tenor) of their way. The Clemence Trio, who know how to sing and make a very pleasing appearance, scored a decided hit and will probably board on the roof for the rest of the season. Marguerite Sylva looked stunning and sang some very catchy songs. Musical Dale's specialty was applauded. The Couture Brothers, the Franchonetti Sisters, and Johnson and Dean also did their share to make the time pass pleasantly. Late in the evening Max Gabriel's fine orchestra came upstairs and gave a concert lasting until 1 A.M., while the late lingerers continued to imbibe the breezes and the beer. Downstairs in the music hall, Cook's Tour was played with much vim by the merry company, including Marie Dressler, Josephine Hall, Daisy Dixon, Ada Lewis, Martie O'Neill, Harry Kelly, Jacques Kruger, John Slavin, Will West, and a hundred others. The appearance of the auditorium has been entirely changed by the covering of the plush seats with white duck, which gives the house an exceedingly cool look. A number of electric fans are kept going constantly to keep the Summer atmosphere from weighing heavily upon the audience.

TONY PASTOR'S.—The parodies of Tony Pastor met with cordial approval, and the veteran vocalist was encored until he was weary of singing. Genaro and Bailey, who have reduced cake-walking to a science, made a big hit with their coon songs and rag-time steps. Ben R. Harney furnished another variety of colored entertainment by hitting the defenseless keys of a piano in his own original and pleasing way. He was assisted by Edyth Murray and a dark complexioned young man with limber legs. Dean and Jose had some ideas of their own in the "coon" line, so the audiences got their money's worth of "rag stuff." The Freeze Brothers introduced their famous tambourine specialty, in which they cause a couple of dozen of the jingling instruments to revolve at the same time. Lizzie Mulvey and Pearl Luman presented their little song and dance sketch, which is very good of its kind. C. W. Williams, the ventriloquist, and his wooden figures rattled off some more or less amusing remarks. The Brownings were funny in a brisk sketch in which Mr. Browning exerted himself in a manner which kept his blood in good circulation. The Pantzer Trio twisted themselves into sailor knots in deference to the prevailing war craze. George D. Melville grinned through his clown make-up and seemed to be enjoying his work fully as much as anyone in the audience. The Ford Brothers, who do buck dances in wooden shoes, were among the best features of the bill. They introduced so many original steps that the audience was kept applauding constantly. Collins and Collins, Silbon and Emerson, Letto and Dello, and Lydia Treanman were also in the bill.

PROCTOR'S.—Frederick Warde, the eminent tragedian, made his vaudeville debut here last week, and in spite of the fact that he chose a selection from Shakespeare as the vehicle for showing his talents he may be credited with making a decided hit. It has been supposed hitherto that Shakespeare was a little too high for vaudeville, but Mr. Warde's experiment has proved that nothing is too good for the patrons of variety, when it is served in the proper manner. Mr. Warde appeared as Marc Antony in the forum scene from Julius Caesar. As the curtain rose Brutus was discovered making his address to the Roman populace, leading up to an effective entrance for Marc Antony. Mr. Warde delivered the familiar lines in his accustomed scholarly fashion, and made each line tell, although on the occasion of THE MIRROR man's visit he was suffering from hoarseness. The stage mob was the most interesting feature of the occasion. It consisted of about twenty men and women, and included several young persons who looked like students of a dramatic school. They kept well in front and "acted" for all they were worth. They were well drilled and made a much better mob than is usually seen in a regular production of the play. There were three or four bona fide supers among them, and they looked about as un-Roman as so many chainless bicycles. One able-bodied youth looked like a bartender, but he worked very hard. An ambitious student with a crepe hair beard was bound to distinguish himself, and while the rest of the crowd muttered he stood out near the footlights and used "regular words" in expressing his feelings at every pause in Antony's speech. Taken all in all it was a creditable performance, and the star's efforts were thoroughly appreciated. The feature next in importance was the first production of a new sketch by Clayton White and Gertrude Mansfield, assisted by Louise Muller. It is called the Waldorf-Metropole Episode, and was written by George H. Emerick. It is a well written farce, containing plenty of good lines and amusing situations, and is calculated to please any audience. Miss Mansfield, who made her first appearance in vaudeville at the Proctor houses, surprised her friends and admirers by the wonderful improvement she showed in her work. She has learned a thousand and one things about stage business, and gave a decidedly bright and breezy performance. Her voice, too, has improved, and every one of her songs was encored. Mr. White is a natural born come-

dian, and he gave two excellent impersonations which were full of good points. His manner is brisk and his originality made his performance very pleasing. Louise Muller did not have very much to do, but was excellent in her part. The trio made a decided hit, and they ought to find employment with managers who are seeking for novelties. The Kingsley Sisters, two refined girls, made a solid hit with coon songs and rag-time piano playing. They sing in perfect harmony and make a hit without any of the unnecessary yelling resorted to by the general run of performers. Billy Rice, who has not been in New York in several years, made his reappearance, and won a good many laughs with a quaint, old-fashioned stump speech, using all the old-time business and gestures. The rest of the bill was quite good and included the Eldredges, Frobel and Ruge, J. C. Medway, Alf Holt, the Meeker and Mack Trio, Robert Dunbar, Nestor and Kennedy, and Frank J. Shea. The war-graph was continued, and Fred Watson's solos met with the usual appreciation.

CASINO ROOF-GARDEN.—This resort has done a phenomenal business since the opening night. On hot nights crowds are turned away, and even on chilly evenings the place is thronged. E. D. Price's vaudeville experience is coming in very handy just now, and the bills show the care he bestows on the question of selecting talent calculated to please and amuse the patrons of the roof, which E. Ever-Ready Rice is managing with the greatest possible success. Orchestral numbers were sandwiched in between the specialties last week, and the plan seemed to meet with favor. Chief among the artists was Alice Atherton, whose hit has been pronounced since the first night. She was especially successful with her coon song, "Ma Ann Elizer," which was redemanded again and again. Nellie Hawthorne continued to win applause in her singing specialty, making smart changes of costume for each song. She showed some pretty new dresses last week and made a hit with a new song entitled "The Princess of Mulberry Bend." Helene Tunesart, pert and pretty, warbled some smart ditties in a captivating way. Olive Wallace sang of the trials of one "Mary Jane" and of other things with considerable success. Adelina Roattino's remarkably sweet and clear voice was heard to great advantage in some pretty ballads, and she was warmly encored. The Marvelous Seymours, although cramped for space in which to show their tricks properly, succeeded very well and won plenty of applause. Christopher Bruno did some good work in the eccentric dancing line. Josie De Witt, who charms everyone with her pretty face and engaging manners, played and sang as well as usual. The remainder of the bill was furnished by Lafayette, Edwin French, June Jackson, Etta Stetson, and Amorita the dancer, assisted by the sailors' ballet. The usual band concerts were given.

KEITH'S UNION SQUARE.—Francesca Redding headed the bill, and revived her successful comedietta, A Forgotten Combination, in which she is seen to very great advantage as the talkative wife. The lines and situations in the little comedietta are very good, and Miss Redding repeated her former success. Charles R. Sweet was seen for the first time in several months, and his act had the charm of comparative novelty. He made a big hit with his quaint jokes and excellent music. Papiuta continued to present her marvelously beautiful dances, with their wonderful light effects. Her newest dance, in which the flower-fountain is used, is one of the prettiest things ever put upon the stage. Al Leech and the Three Rosebuds were warmly welcomed on their return from a successful tour of the Pacific Coast, and went through the diverting act, Their First Rehearsal, with their accustomed success. William Norris and Merri Osborn presented the act which was described in last week's MIRROR. On the occasion of THE MIRROR man's visit the previous week the team put on this act as a trial, and did another act at all the other performances that week. In this way the scribe was deprived of the opportunity of writing up the other sketch, but from all accounts it is not as good as the new one, so the team of Osborn and Norris are in luck. Eleanor Falk, the sprightly comedienne, was seen for the first time in several months in her bright and taking specialty. She has improved greatly since her last appearance here, and went about her work with a dash and vim that was positively refreshing. She wore a pretty military costume and sang a song called "The Daughter of the Regiment." Her other selections were excellent, and she scored a decided hit. The Gleasons' neat dancing act is too well known to need comment. The Coulson Sisters danced the serpentine on rolling globes. Waterbury Brothers and Tenny were successful with their musical specialty. Walter J. Talbot sang "She Was Bred in Old Kentucky" and other songs in capital fashion. The three Rossi Brothers, Darnody, and Campbell and Caulfield were also in the bill. The biograph had some excellent new pictures, and the Timely Topics views were retained.

CENTRAL OPERA HOUSE.—Large audiences sought Manager Fuenkenstein's cool hall and gardens every evening. Entertainment was furnished by Gertie Gilson, who won much applause for her pleasing rendition of several songs; by the Weston Sisters, holdovers, in singing and burlesque sparring; by Cooper and Stewart, with innumerable gags and parodies; by Georgia Bryton, male impersonator, in breezy ballads sung with snap; by the Donazetta-Trio, skilled acrobats; by Margaret Scott, a pleasing soprano; by Allen and Delmain, amusing comedy sketchists, and by Ascott and Eddie, in contortional comedy.

PLEASURE PALACE.—J. H. Stoddard repeated his great success in One Touch of Nature, and won the hearty applause of delighted audiences. So much has been written of Mr. Stoddard's work in this little play that further comment seems superfluous. Josephine Gassman made her usual hit with her spirited rendition of snappy coon songs. Her little pickaninnies are very "cute," and help her to win plenty of applause. Fields and Lewis introduced some brand-new parodies and gags, and kept the audience in great humor throughout their act. Williams and Tucker made a decided hit in their new act, which was written of at length when it was done at Keith's. Cook and Sonora were amusing in their comedy acrobatic sketch, in which the Cook end of the team does all the hard work. Excellent acrobatic turns were done by the Romalo Brothers, head-balancers; and Bennetto, the contortionist. Fialkowski imitated all sorts of beasts and birds with great accuracy. Harlan and Yost stirred up the audiences with some illustrated songs. A

Celtic sketch by Lalor and Ross, a musical act by Thompson and Green, some bicycle tricks by Harry Watson, and the moving pictures of the war-graph, which is now under the direction of Eberhard Schneider, completed the bill.

SAM T. JACK'S.—The bill of the previous weeks was continued with the accustomed success. The burletta, The Leading Lady, agreeably introduced specialties by Troja, Jennie Yeamans, Emma Carus, and the Fonti Boni Brothers. Hassan's agile Arabs were newcomers. Emma Warde, Stella Gilmore, Maude King, Minnie Cline, William H. Montague, and George Beban made their usual hits in the burletta.

THE SALE OF OLYMPIA.

Olympia, the apple of Oscar Hammerstein's eye and the crowning glory of his career as a theatrical manager, was sold under the hammer at a downtown auction room on Tuesday, June 28. The New York Life Insurance Company held a mortgage on the property, and foreclosed it. The first bid was from a representative of the insurance company, who offered \$900,000. Henry B. Sire, who controls the Casino and Bijou in this city, and is a real estate speculator, bid \$910,000. The insurance company's man then bid \$950,000, and after a long wait the property was knocked down to the New York Life for that figure. The other mortgages and liens, subject to which the property was sold, bring the aggregate price up to \$967,211.11.

Thus was Olympia sold. The ground on which it was built cost Mr. Hammerstein \$1,031,000, which he paid in cash, of which he had an abundance at the time. He then secured a mortgage from the New York Life for \$900,000 and spent all of it and \$100,000 more in putting up the magnificent structure. At public auction the whole thing brought less than the price paid for the ground.

The future of Olympia is uncertain. There are rumors that a syndicate may purchase and run it, and it is said that H. B. Sire may buy it in at private sale. The insurance company is willing to sell it at a profit, and will allow \$800,000 of the purchase price to remain on bond and mortgage.

Mr. Hammerstein was present at the sale and watched the disappearance of his fortune without the quiver of an eyelash.

IMPROVEMENTS AT KEITH'S.

Although E. F. Albee, the general-manager of B. F. Keith's amusement enterprises, has his hands full in attending to the remodeling of the Providence house, which will be added to the continuous circuit in the Fall, still he finds time to superintend many needed improvements at the Union Square. With a view to making the theatre as cool and comfortable as possible, he has had a most elaborate ventilation plant introduced. Openings have been cut in the walls and ceilings in different parts of the house, which are concealed by very pretty and elaborate open work in plaster. From these openings pipes lead directly to the roof, where an immense exhaust fan will revolve, drawing every particle of foul air out and allowing fresh air to take its place.

The new boxes on the balcony are a great improvement, and what is more important, add a great deal to the revenue of the theatre. Thousands of other little touches have been added here and there, and the result is that the pretty little playhouse is more attractive than ever. S. K. Hodgdon, the courteous and affable resident-manager of the Union Square, will soon bring his family over here from the Hub, and will become a full-fledged Gothamite.

MOORE GETS ANOTHER THEATRE.

J. H. Moore, the hustling manager, who has a very profitable circuit, has secured a lease of the Cook Opera House in Rochester, and will probably open it in the Fall as a first-class vaudeville house on the continuous plan. He has not decided as yet whether to run it as a straight vaudeville house or to put in a dramatic stock company with vaudeville as an added attraction. Mr. Moore is building a new house in Detroit, which will have about the same capacity as the Cook Opera House, and he is said to be negotiating for houses in two other cities, which will extend his circuit and place him in the front rank of continuous managers. W. B. McCallum, who managed Moore's Wonderland in Rochester during the latter part of last season, has taken charge of the Cook Opera House as Mr. Moore's representative. The Stuart Stock company, which is playing a successful engagement at the house, will continue its career under the new management.

AMERICAN ROOF OPENS.

Since the successful opening of the Casino Roof, managers have taken a renewed interest in the question of roof-gardening, which it was thought was a lost art owing to the indifference of the public during the past two Summers. Now that it is known that the fickle public has again turned its attention to upstairs amusements, there is a decided movement in favor of opening all the roofs which were prosperous before they fell into innocuous desuetude. Hurtig and Seamon, keenly alive to the slightest turn of the public's favor, have taken a lease of the roof-garden of the American Theatre, and are celebrating their opening this week with a big vaudeville bill, headed by the Little Magnet, Lottie Gilson, who has been studying hard during the past three weeks, and has an entirely new repertoire of songs.

GEORGE CARON LAID TO REST.

The funeral of George Caron, the popular clown, took place from the residence of his brother on 146th Street, this city, on Tuesday afternoon last. A large number of his friends and acquaintances in the profession, including several Elks, attended and many kind and consoling words were whispered to his sorrowing widow, who was once the dashing equestrienne Viola Rivers. The pallbearers were Nat Haines, Frank Herbert, Philip Ryan, and Dennis Shields.

TWO MORE RECRUITS.

The work of recruiting the vaudeville regiment from the legitimate army goes merrily on. The latest volunteers to enlist are Sig. Guiseppe Del Puente, the famous tenor, who has sung in all the largest opera houses in the world in support of the greatest prima donnas, and Robert McWade, a good old actor, who has made a specialty of Rip Van

Winkle for many years past. Both of these recruits are stationed at Fort Proctor, on Twenty-third Street, this week.

CHARLES F. JEROME DEAD.

Charles F. Jerome, a well-known and popular vaudeville performer, died at Fair Haven, N. J., on Tuesday last, after an illness of only a few hours. He and his wife had arrived at Fair Haven on Saturday, June 25, and had intended to spend the Summer there with Eugene Wellington. On Monday he and Wellington drove over to Red Bank to rehearse a farce, which was to be given at a benefit to Louise Sylvester. When they returned to Fair Haven, Mr. Jerome was taken ill, and in spite of all the physicians could do, he died on Tuesday. The doctors diagnosed the case as Bright's disease.

Jerome was one of those bright, breezy men who make friends wherever they go. He was naturally funny, and invented thousands of gags and sayings which have become part of the language of the country. He had an off-hand way in his stage work which made the humor of his lines very effective. A large circle of friends and the general public have suffered a severe loss in his untimely taking off.

Jerome was about forty years of age, and had been before the public for nearly thirty years. He came into prominence first as a member of the blackface team of Jerome and Cameron. Later on he appeared in a sketch with his wife, Ella Jerome, and for the past two years he and his second wife, known professionally as Clara Bell, have been doing a sketch with great success. They had just returned from a trip to the Pacific Slope, where they played on the Orpheum circuit. The funeral took place on Thursday from the Dennison Cottage, at Fair Haven, N. J.

ANOTHER COUNTESS HEARD FROM.

The Countess Monssack, who is said to belong to a family of great prominence in Hungary, arrived in New York a few days ago. She wants to be a vaudevillian, and has engaged Harry Brunelle to book her for what she hopes will be a long and profitable season. Vaudeville has been a little shy of titled performers of late, and the public would no doubt welcome the Countess Monssack as it did the Countess Von Hatzfeldt.

DRY DOLLAR SULLIVAN A MANAGER.

Timothy D. ("Dry Dollar") Sullivan, whose virtues have been extolled by Annie Hart in her "chowder" song, has formed a partnership with George Kraus. They will manage the Dewey Theatre, at Vokes Garden will be called next season. The place will be enlarged and the seating capacity will be increased to 1,600. Vaudeville at low prices will be the attraction. The drop-curtain will be a painting showing the battle of Manila.

NEW OWNER FOR PLEASURE PALACE.

The Pleasure Palace was exchanged last week by the owner, Francis J. Schnugg, for real estate bonds and cash to the amount of \$500,000. Randolph Guggenheimer, President of the Municipal Council of Greater New York, is the new owner. He secured the house subject to the lease held by F. F. Proctor, which has still twelve years to run.

BRUNELLE AGAIN AN ACTOR.

Harry Brunelle, formerly manager of Proctor's and now engaged in running a vaudeville agency, has accepted a very tempting offer made him by Alfred Aarons, manager of Koster and Bial's, to do the act in which he and his wife were so successful several years ago. They are among the features of the roof-garden bill this week.

THEY ARE CO-STARS.

Clayton White and Gertrude Mansfield, who appeared last week at Proctor's in a new sketch called "The Waldorf-Metropolitan Episode," write to THE MIRROR to explain that they are co-stars, and that the title of the combination is Clayton White, Gertrude Mansfield and company. The sketch is owned and produced by Mr. White.

THE ELKS' FESTIVAL.

The New York Lodge of Elks will have a big celebration on Sunday evening, July 10, on the roof of the Grand Central Palace. There will be a Summer-night's Festival, including a vaudeville entertainment by the best artists in the profession. The profits will be turned into the charity fund of the Lodge.

"BARONESS BLANC" ILL.

Elizabeth Lawrence, known to theatregoers as "Baroness Blanc," is seriously ill in Chicago. An operation for peritonitis was performed on June 25, and she has since been in a critical condition at her apartments in the Leland.

VAUDEVILLE JOTTINGS.

It is said that the Princess Chimney, who is now about the best advertised individual in the world, has learned to do a sensational wire act and will make a tour of the European cities introducing her new specialty.

The vaudeville performances at Fair Bank Park, Indianapolis, have been discontinued and hereafter only band concerts will be given, with possibly a soloist or two. The vaudeville bills were kept on for six weeks, but the weather was so bad that the management was finally obliged to abandon the idea of trying to make the venture pay.

The Coulson Sisters made a decided hit last week at Keith's Union Square Theatre in their unique act, consisting of serpentine dances on rolling globes and other terpsichorean movements of a pleasing kind.

Joseph Menchen is mourning the loss of a fine collection of moving picture films. He was exhibiting his war scene recently at Tony Pastor's, and in a small blaze which occurred his entire apparatus was destroyed, entailing a loss of over \$500, which was not covered by insurance.

Fred H. Watson, the talented pianist at Proctor's Twenty-third Street Theatre, is now attached to the Pleasure Palace, where he will remain for the summer, replacing the orchestra. Fred is a whole hand in himself when he gets started, and the absence of the strings and brass will not be noticed when he begins to get in his fine work.

A London paper in speaking of Charles Morton, manager of the Palace, says: "His appreciation is as keen as ever and his sound judgment has not monited a feather." Mr. Morton is certainly a remarkable man. He is seventy-nine years of age and directs the affairs of the Palace with the greatest possible success.

Kittie Mitchell, one of the cleverest comedienne that has ever graced the vaudeville stage, may return to that branch of the profession, as she has

scored a remarkable success in "Around the Town in Boston." It is a good thing to know that some one has finally found out Miss Mitchell's great talent and has given her an opportunity to develop it.

Kate Elinora, of the Elinora Sisters, is highly elated over a compliment which was paid her in London. A prominent manager told her she would make a tremendous hit in pantomime as Cinderella's ugly sister, and he backed up the compliment with a good sound money offer.

Seymour Howe and Emilie Edwards have met with success in England beyond their most sanguine expectations. Return engagements have been offered them at every house where they have so far appeared. They are at the Empire, in Hull, this week. They may remain abroad for at least two years.

John Hlavcek informs Taz Mazon that his star, Mlle. Rozena Brejcha, assisted by Rudolph Pruska, were among the volunteers for the Hammerstein testimonial at the Harlem Opera House on Wednesday evening last. Mlle. Brejcha has recently arrived from Prague, where she is a great favorite.

Charles T. Grifley has finished another tour of the select church and lodge circuits and is back again for his usual Summer engagement in vaudeville. He is at the Pleasure Palace this week.

Fields and Lewis, who have purchased the Broadway Burlesques from Sam Bernard, intend to make their co. the strongest one of its kind on the road next season. They will feature Lottie Gilson and John Kernell, and will carry elaborate scenery for the two burlesques.

On Sunday evening, July 10, there will be a benefit for Matt Gallagher, late of Gallagher and West, to enable him to go to Colorado to recuperate his health. The benefit will be given at the Central Opera House Music Hall.

Charles Leonard Fletcher underwent a severe surgical operation at the New York Hospital last week. After a few weeks' rest at his home, in Brooklyn, Mass., Mr. Fletcher will resume his vaudeville tour in A Highway Woman, assisted, as before, by Muriel Harcourt.

Colonel Haverly has his minstrel headquarters in the Hotel Bartholdi. He has already signed several well-known performers. Those who have been taken into his confidence are of the opinion that his new co. will be stupendous.

Eleanor Barry and Charles Kent will appear at the Empire Theatre, Atlantic City, Aug. 1, in their one-act farce, Taming a Husband.

Robert Grau has just returned from Boston, having secured the privilege of booking the artists for Sans Souci, the new music hall to be opened in the old Public Library building.

The following is the roster of the Helms co.: Helms, Brown and Parker, proprietors; Helms, musician and juggler; Daisy Peterkin, Jennie Quilly, Commodore Foote, and Master Holton (Griswold). Mr. Helms will present a programme in high-class magic, introducing two new illusions, "Voodooism" and "The Escape from Morro Castle." The co. will make week stands in the larger cities, opening at Chicago early in September.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The past week things were lively indeed at the vaudeville houses and outdoor resorts. Lew Dockstader finished his engagement at the Masonic Temple by giving his caricatures of Vesta Tilley, and he is now at West Baden, enjoying a short vacation, after which he returns to New York to arrange for the coming season of the Primrose and Dockstader Minstrels. It will be in September.

Hopkins' Theatre offers another interesting programme with a timely play and lots of entertaining vaudeville. William De Vere, whose original compositions and dialect stories and poems earned for him the sobriquet of the "Tramp Poet," is one of the latest acquisitions to vaudeville. Mr. De Vere is this week doing a twenty-minute turn and he presents one of the most entertaining contributions on the programme. His dialect stories, character sketches and jokes are original and breezy, and it can safely be said that he has made a hit in vaudeville. Williams and Walker are playing a quick return engagement. Gardner and Gilmore are a good sketch duo. Gallardo is quite expert as a clay modeler. Lucy Holmon Hinchcliffe has a voice of very low register and uses it with a pleasing method. The biograph pictures continue to be popular and the stock co. are giving an excellent revival of the drama, Old Glory.

Masonic Temple Roof-Garden: There is no fault to be found with the business. This week that ever welcome dancer, Papinta, heads the bill, and a more acceptable card could not have been secured. The bill otherwise was acceptable throughout.

Chicago Opera House: An evening balcony co. is giving a delightful performance with McIntyre and Heath as the principal drawing card. They are always welcome, and the funny dialogue created lots of merriment. Dixon, Bowers and Dixon are among the best acts of the kind now before the public. Gilbert Sarony, who has been at the Grand for the past four weeks, is also in the bill, doing the old maid specialty, with which we are all familiar. Grant and Norton have a very good sketch. Max Millan and Ren Shields are getting many laughs with their odd skit. Arthur Deagon sings well. The others are: La Petite Adelaide, Baby Lund, Deonzo Brothers, Trix-y Wade, Bessie Taylor, Chris and Mand Lane, Williams and Wilson, George Goodwin, Wood Brothers, and the Constantine Sisters.

The Chutes, Ferris Wheel Park, and Hellingier's Garden all have attractive programmes, and Sam T. Jack's Theatre has the usual vaudeville and burlesque entertainment and the business continues big.

Notes.—The Weber and Fields co. close a most successful four weeks' engagement at the Grand Opera House, Saturday night. Charles Ross and Mabel Fenton will probably visit Mount Clements John T. Kelly may also spend some time there, and Pete Bailey will take a few days off at West Baden. Harry Cashman and Lew Newcomb, two Chicago boys, have been making a most favorable impression with their new act. J. Sherrill Mathews is in Chicago, and along with "Larry" Marston, is arranging for the new Mathews and Bulger farce. By the Sad Sea Waves, The Hawthorne Sisters will be members of the co., along with a lot of other clever specialty entertainers. Mattie Vickers will be with Edwin Hilton's Gay Matinee Girl, and besides introducing her bright specialties will play the principal female part. There is a chance of the Great Northern Roof Garden being opened, and it is said Alexander Comstock will manage it. He is in the city. Another rumor says that Charles Salisbury, of the Columbia Theatre, St. Louis, has secured the lease of the Great Northern Theatre, and it will be run as a vaudeville theatre, on the same plan as the St. Louis house. This will be the first attempt to run in opposition to the Castle Circuit and the result is looked forward to with interest.

BOSTON, MASS.—At Keith's the Symphony Orchestra Players, under the direction of Max Zach, will begin their annual Summer engagement, which is to last twelve weeks this season. They will give concerts of high class popular music morning, afternoon and evening. May Towle Coffey will be the soloist. A novelty, patterned after the song sheet, is to be introduced in which girls' heads will protrude through the hearts of flowers, ranged as a bouquet. Paulette, formerly known as Baby Lou, is the originator of this novelty, and will sing the solos. It will be sent later to the other theatres on the Keith Circuit. Beatrice Moreland and Charles M. Seay, in A Game of Golf, Waterbury Brothers, Tenney, Ed Christie, Reno and Richards, Fisher and Carroll, and the biograph are some of the other features.

One of the big features in the vaudeville bill in Austin and Stone's for next week is the patriotic musical sketch, War Visions, with a chorus and ballet. Others are the McDonald Brothers, Frances Harrison, Alice Wren and Irene Young, Al and Mamie Anderson, Agnes Evans, Boulden and Griffin, Barnes and Moss, Ben Riggs, the French Family Aubrey, Professor Rodney, Professor Dodd's calculating dogs, and other attractions.

E. F. Albee was in town this week arranging for several alterations and improvements which are to add to the convenience at Keith's.

A party of 25 children from the suburbs formed a theatre party at Keith's one day this week. They were shown all over the place, and when they had enjoyed for four hours the continuous vaudeville, they were treated to luncheon by the proprietor of a neighboring hotel. They were all members of

VAUDEVILLE.



VAUDEVILLE.

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temperance societies, and were the guests of Mr. Keith.

W. E. Bryant, of Keith's, was one of the leading spirits in the organization of a flag raising at Roxbury last week, which was witnessed by more than ten thousand people.

The weather has been just the sort for the outdoor parks, and they have done a correspondingly big business.

The alterations of the Public Library building, which is being transformed into the Sans Souci, are being pushed forward with great rapidity, and the resort will be opened by the middle of July.

Arrangements are being completed for the Summer garden season, which will be carried on in Music Hall now that the season of promenade concerts has come to an end.

SAN FRANCISCO, CAL.—Tim Murphy is the principal attraction at the Orpheum 26-28, in a sketch entitled Sir Henry Hypnotized, in which he gives a very good impersonation of Sir Henry Irving. His imitations of John T. Raymond and Stuart Robson are excellent and much enjoyed by the large audiences. The Four Cohans reappeared after an absence of a year and were warmly welcomed. The dancing of George and Josephine receives hearty applause nightly. The Two Judges are one of the best teams in their line that we have seen here for some time. The remainder of the bill is composed of Fanny Wentworth, Carlin and Clark, Willis and Loretto, Albertus and Bartram, Katie Rooney, and John Harding. The Three Watson Sisters and Zamora appear 25, with Fakie and Semon, John, Grant and Jones, Charles Wayne, and Anna Caldwell in new songs, and the holdovers, including the Four Cohans in a new act. Tim Murphy, the Two Judges, and Carlin and Clark.—There is an excellent vaudeville programme at the Chutes June 3-26, consisting of war pictures, Almont and Dumont, Jacklin and Grodzins, and Cannon, the 63-pound Swiss.

CLEVELAND, O.—Manager Fay is getting the best entertainers that can be had for his elegant theatre

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at Euclid Beach Park and the public are beginning to appreciate his efforts. McPhee and Hill, Three Brothers Melrose, Armstrong Brothers, O'Rourke and Burnette, Her, Burke and McDougal, with others, have been furnishing the amusement week of 27. Several first-class features are underlined. Barlow Brothers' Minstrels will be the attraction week 4.

WILLIAM CRASTON.

OMAHA, NEB.—At the popular Trocadero, W. W. Cole, manager, a very attractive bill is offered, headed by Josephine Sabel and the Bison City Quartette, and including Harry Armstrong, Maybelle Cassidy, Vinnie De Witt, and others.—The last vaudeville theatre to open is Westerheide's Tivoli. An outdoor performance is given. It is thought the venture will be a success.—At Wirth's Music Hall the Carmontelle Sisters remain. Mabel Calhoun and Ida Donnett are also here.—At Guilf's Concert Garden (Carrillo and Gardner, Gillman and Deimore, the Gordon Sisters, the Krauser, and Lillie Warren, baritone singer.—The amusement features at the Trans-Mississippi Midway have been well patronized. Hagenback's animals are particularly well attended and deservedly so.—The Wild West Show so far has only done a fair business, but is hoping for better times.

RICHMOND, VA.—Broad Street Park (Thos. G. Leach, manager): By far the strongest list of attractions yet offered at this popular resort are here week June 27-2. The bill includes Samuel J. Adams, Gladys St. John, Arnosses, Campbell and Beard, Farrell and Stark, and Petite Grace, a wee sourette. Entire change of bill for next week.—Main Street Park (J. A. Pizani, manager): Harry C. Stanley and Adele Jackson in a clever little musical skit, entitled Before the Ball. Perry Ryan, Lulu Ryan, and Emma Wood, Joe Bonnell, Gilson and Perry, and Ida Russell. Entire change of bill next week.—Item: A novel game of baseball was played here 25, in which nearly all of the artists from both parks participated. A good crowd was out to witness the game, which was gotten up by Harry Tucker, of the Evening Leader, and Fred Lehman, assistant to

100

Hicks, Harry M.	Power, W. H.	Young, Arthur
Hensell, Emil	Poland, Ed	Young, Dan
Helsey, Mart E.	Phillips, Harry I.	Zara
Hale, J. S.	Post, W. H.	
Huntley, Geo. W.	Puerner, Chas.	

[illegible]

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The applause was deafening. Upon chairs sprung the men. The women stood up and frantically waved handkerchiefs. It was an audience almost crazed with delight, and when, in the last act, the white squadron bears in sight to win the battle which ends Spanish rule in America, the scene was repeated.—PHILADELPHIA ENQUIRER, April 25.

A NAVAL AND MILITARY SPECTACLE.

THE TRANS-CONTINENTAL CIRCUIT.

No section of the country has come to the front so rapidly in the past three years as certain parts of the West and Northwest. While distress and failure have been the too common report over a wide area, the theatrical managers of this section have luxuriated in a uniformly prosperous business. The cause is plain. That is the most prosperous section of the United States. Agriculture, manufacturing, commerce—every branch of trade is thriving. Everybody has money. Theatrical people are not sowers, but reapers. They make money only where general business is good and the people have money to spend. The people of the West and Northwest make money and they spend it. Managers Sutton, of Butte; Russell, of Seattle; Cordray, of Portland; McGavin, of Salt Lake; Hascall, of Denver; Lockin and Harris, of Pueblo; Ruddick, of Colorado Springs; Foster, of Hoquiam; Locke, of Aberdeen, and others have united to form the Trans-Continental circuit, a union of managers for booking purposes only, and to establish an office in New York, where they can be in close touch with all the managers of combinations. Hitherto a great drawback has been the time, trouble and expense of arranging a route, from ten to fourteen days being required to send a letter from New York and get a reply, while the telegraph tolls are high. Now all that is overcome, and H. E. Reed, the New York representative, can furnish traveling managers with a route to the Pacific Coast and return in as many minutes as it has hitherto required days to arrange it. The houses of the circuit are all in first-class condition, well equipped both front and back, well managed by progressive, up-to-date men, popular with the people and great money winners, and the outlook for the coming season is even better than the past two years.

THE DAWN OF FREEDOM.

A notable production for the coming season, in keeping with the spirit of the times, will be the military and naval spectacle *The Dawn of Freedom*, a drama by Miron Leffingwell. While the plot and action take place in Santiago, and deal with the stirring events now occurring daily, it is a strange fact that the play was conceived and written some two years ago. Had the author waited and taken his inspiration from the actual happenings of to-day in and around the doomed city of Santiago he could not have drawn a more truthful picture of the events that are now thrilling our souls and arousing our patriotism than he accomplished when he wrote, nearly two years ago, this heart story of a heroic and oppressed people. The possibilities are unlimited and Mr. Leffingwell has taken full advantage of them. The production will be complete in every detail. The vast opportunities for scenic display will be given full away—Admiral Sampson's fleet in line of battle advancing upon the fortifications of Santiago, the Spanish soldiers manning and serving the guns of Morro Castle, the imprisoned Cubans with their American allies hoping, praying, fighting for their liberty—all will be shown with life-like realism in one of the many strong climaxes. The cast will be composed of well known actors of reputation and talent, and will be headed by Paul Gilmore, an artist of recognized ability, who is particularly adapted for the leading role, requiring as it does an actor of strength, intelligence and personal magnetism. The printing used and the advertising methods adopted will be new and novel and the entire production one to command the respect and the admiration of the theatre-going public.

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A new bidder for favor in popular price circles next season will be the firm of Milton Aborn and Co., with headquarters at Cincinnati, O. Two pretentious companies will be launched early in September, one a comic opera company, headed by this well known and popular comedian, and the other a repertoire dramatic company, presenting high-class plays at popular prices. The opera company will be under Mr. Aborn's personal supervision and will be a radical departure from the old-time standard. Many of the light opera successes of recent years will be produced on the same plan as the original productions. A company of fifty, including chorus and orchestra, will be carried, while two 60-foot cars will be required to carry scenery, properties, etc. The dramatic company, under direction of Dave H. Woods, for the past five years identified with James R. Waite, has been looked through Pennsylvania, New York, New Jersey and New England, with contracts for exclusive rights over this territory for Tribby, Alabama, Esmeralda, Jim the Penman, and Master and Man. Other successes are under contract, and the repertoire will be one of the strongest and most diversified ever given at these prices. Special vaudeville features of high class will be presented between the acts with both companies and performances will be continuous.

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A one-act comedy, "The White Cravat," by Octave Feuillet, and this is its first production in this country. As given last night it is the translation from the original by Mr. W. A. Whitecar, who also played the leading part of Octave. In his hands it is a deliciously bright little sketch, full of quiet humor. He received splendid support from Miss Laura Almosnino. With this sample of Mr. Whitecar's work as translator before us, we can, like Oliver Twist, ask for more. Mr. Whitecar was in his element as the irascible, disagreeable Mr. Tackleton. Miss Almosnino was Dot, the bright, loving little wife of Perrybingle, and was simply perfect. —"Gazette," Pittsburg.

The Dot of Miss Almosnino was a bright bit of acting, and the clever actress was delightfully bewitching in the part. Mr. Whitecar had anything but a pleasing part to play, but his Mr. Tackleton was all that even Charles Dickens could have desired. The curtain raiser was a skit from the French, entitled "The White Cravat." In this the principal parts were taken by Mr. Whitecar and Miss Almosnino, and their clever work was much appreciated by the audience. The translation was made by Mr. Whitecar, and all the humor in the little play was brought out in a pleasing manner. —"Post," Pittsburg.

W. A. Whitecar as "Mr. Tackleton," the gruff and sordid old taskmaster, did good work. Laura Almosnino made a bright and vivacious "Dot."

"The White Cravat" was translated from the French by Mr. Whitecar and he takes the principal part. —"Leader," Pittsburg.

"The White Cravat," from the French by Octave Feuillet, translated expressly for the Avenue Theatre by Mr. W. A. Whitecar, the stage director, who not only deserves the highest praise for his very able literary effort, but also for his very clever acting of the principal part. There are but three characters in the play, and these were very happily taken by W. A. Whitecar, Percy Cook and Miss Laura Almosnino. The comedy greatly pleased the audience and Mr. Whitecar was complimented by several enthusiastic curtain calls which he gracefully insisted upon sharing with Mr. Cook and Miss Almosnino. —"Press," Pittsburg.

Messrs. Ward and Whitecar deserve special commendation for their rendition of the characters of "Caleb Plummer" and "Mr. Tackleton," and Miss Almosnino. There is a curtain raiser this week entitled "The White Cravat," a one-act comedy translated by Mr. Whitecar from the French of Octave Feuillet, which was very neatly presented by Messrs. Whitecar and Cook and Miss Almosnino. —"News," Pittsburg.

A bright little curtain raiser, "The White Cravat," gave W. A. Whitecar, Percy Cook and Miss Laura Almosnino excellent opportunity to show their cleverness in comedy. —"Dispatch," Pittsburg.

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Clara Rainford as the elderly maiden sister, Alvina Starlight, giving as good an exhibition of genial eccentric character acting as has been seen in this city.—*San Francisco Music and Drama*.
Miss Rainford carried off the honors among the women for her trusting spinster.—*San Francisco Daily Report*.
Clara Rainford has made a hit as Alvina Starlight in *What Happened to Jones*, in San Francisco.—*N. Y. Dramatic Mirror*.

Clara Rainford, whose value as a reliable actress has never been questioned, makes a hit as Alvina Starlight in *What Happened to Jones* at the Columbia this week. The part is one easily overdone and near to burlesque, and it is therefore specially creditable that she plays it legitimately and wins just honors for quiet and effective merit.—*San Francisco Music and Drama*.
Miss Rainford's old-maid-inclined-to-be-romantic was flawless.—*Santa Rosa Daily Republican*.
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